

MUSIC & LETTERS

A QUARTERLY PUBLICATION

EDITED BY ERIC BLOM

VOLUME 37 - NUMBER 4 - OCTOBER 1956

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MUSICAL SETTINGS TO THE POEMS OF SIR THOMAS WYATT

BY IVY L. MUMFORD

READERS of early Tudor verse must often have lamented the fact that so little of the music originally accompanying it remains. The lyrics lie beached between the covers of books, needing a tide of sound to lift them into life. This is particularly true of certain lyrics and of certain poets. For instance, in writing of the rondeaux of Sir Thomas Wyatt, in her study published in 1913¹, Miss Foxwell stresses the need to remember that in Wyatt's lifetime "music and verse were firmly united and what appears harsh or discrepant in reading a rondeau or sonnet disappears when it is set to music". Yet, so far as is known, not a single rondeau or sonnet survives complete with its music, and until recently, out of a total of almost two hundred lyrics, only one could be found for which the tune is known. This sole survivor is the song 'A Robyn, joly Robyn', from the Egerton MS 2711 (Muir 55)² which was set to music by William Cornyshe (d. 1523) and is remembered because Shakespeare used it later in 'Twelfth Night'. A recent study of sixteenth-century lute music³ has now added two more to this meagre score in the discovery of the music for one of the famous pair of lute poems 'Blame not my lute', and the lyric beginning with the words: "Hevyn and erth, and all that here me plain".

¹ E. K. Foxwell, 'The Poems of Sir Thomas Wyatt' (London, 1913).

² Sir Thomas Wyatt: The Collected Poems, ed. by Kenneth Muir (Routledge, London, 1949). Numerical references are taken from this edition.

³ A. W. Byler, 'Italian Currents in the Popular Music of England in the 16th Century' (University of Chicago, 1952, unpublished thesis).

In the music catalogues of the British Museum the tune 'Joly Robyn' actually occurs twice: once in a very important manuscript, Add. 31922, and again on folio 25 of MS Add. 31392, a collection of sacred and secular songs in Italian lute tablature, which needs to be transcribed into modern notation before we can be certain that it is the lute setting of Cornyshe's song. The title 'Jolly Robbin' appears at the end of the composition and is anonymous. The date of the manuscript is given by the catalogue as sixteenth-seventeenth century.

Both the words of 'A Robyn' and the setting by Cornyshe are found in B.M. Add. 31922¹ (folio 53b), a very well-known manuscript of Henry VIII's reign containing 130 parchment folios of music of all kinds, including secular canons, rounds, string trios and quartets, mostly compositions for three voices or three instruments in parts. The music of this manuscript is well spaced on the staves and easy to read, and the pages are beautified with many illuminated initials. (See plate facing p. 320, reproduced by kind permission of the British Museum.) The words accompanying Cornyshe's music are slightly different from the text of the Egerton MS, as the word "Joly" has been altered to "gentyl" in the musical version, and the words have been written in, with repeats, to fit the music, *e.g.*

EGERTON MS	MS ADD. 31922
A Robyn,	A Robyn
Joly Robyn,	Gentyl Robyn,
Tell me how thy leman doth	Tell me how thy leman
And thou shall knowe of myn.	doth
	And thou shall knowe
"My lady is unkynd, perde!"	of myn.
"Alack, why is she so?"	A Robyn
"She loveth an othre better	Gentyl Robyn
then me	Gentyl
And yet she will say no".	And thou shall knowe
	of mine.

These slight alterations in words are a noticeable feature of lyrics with musical settings. In 'Twelfth Night' Feste, the clown, torments Malvolio by singing the song to him when he is shut up in a dark chamber adjoining a room in Olivia's house. The clown alters the song again by combining the first and second verses and leaving it unfinished:

Clown: Hey Robin, jolly Robin,
 Tell me how thy lady does.
 Malvolio: Fool!
 Clown: My lady is unkind, perdy!
 Malvolio: Fool!
 Clown: Alas, why is she so?

¹ This MS has now been edited by Dr. J. Stevens.

Malvolio: Fool, I say.

Clown: She loves another.

Shakespeare doubtless chose this song as appropriate to the circumstances which are supposed to have caused Malvolio's lunacy, and omitted the first verse in order to come more quickly to the point, which was, in this case, Olivia's unkindness.

In an article, 'Rounds and Canons from an Early Tudor Songbook'⁵, the author points out that in the original manuscript 'A Robyn' is arranged for four tenors and is in fact a canon in which "the first and second voices are in canon and share one notated part" while "the third and fourth voices are notated separately and are not in canon but interlock". He further suggests that this version represents an arrangement by Wyatt and Cornyshe of a popular song. A modern transcription for three parts, and a solo version which would have been sung by the Clown in 'Twelfth Night', is given by E. M. Naylor in 'Shakespeare Music'.⁶

One swallow does not make a summer, and the song 'A Robyn' was until recently an isolated example. But it is evident from the character of Wyatt's lyrics that many of them were either intended for music or written with the thought of music in mind. Professor Muir considers that even if they require "the accompaniment of the lute for their full effect, Wyatt's songs, though written to be sung, need no such assistance". Nevertheless, to consider Wyatt's poems simply as poetry, entirely separated from its connection with music, is, to borrow a phrase that has been used for the same reason in connection with Serafino Aquilano's verse, "pure pedantry". However, the pedantry may be forced upon us to some extent by the fact that it seems unlikely that many of the musical settings to Wyatt's poems will be found, at least until all the surviving lute music of the period has been transcribed.

Fortunately a beginning in that direction has already been made by Dr. W. Byler of Chicago University. Dr. Byler has examined the lute music of seven manuscripts, transcribed the compositions from the tablature into modern notation and identified those based on Italian *basso ostinato* patterns. Among this mass of newly transcribed material Dr. Byler found the melodies for two more of Wyatt's poems. These are 'Hevyn and erth and all that here me plain', a poem from the Egerton MS, and one of the famous pair of lute poems, 'Blame not my lute', from the Devonshire MS (B.M. Add. 17492). The latter is here reproduced by his kind permission (see page 318).

⁵ J. E. Stevens, 'Music & Letters', Vol. XXXII, 1951, No. 1.

⁶ Curwen (London, 1912).

No. 4. "Blame not my lute." Suggested reconstruction.

Blame not my lute for he must sounde Of thee or

that as li-keth me; For lack of wytt the lute is bounde To give such

tunes as ple-aseth me: Tho my songes be some what strange, And speakes such

wordes as toche thy change, Blame not my lute, blame not my lute.

The lute music for these two poems occurs in different manuscripts, 'Hevyn and erth' being found in B.M. Royal App. 58 (folio 52, concluded on 55v; see plate facing page 321, reproduced by kind permission of the British Museum) and 'Blame not my lute' in the Folger Shakespeare Library (Washington) MS 448.16 (folio 4v) among a group of 38 lute pieces which form part of the contents of a commonplace book containing much miscellaneous material besides the music.

The poem 'Hevyn and erth' (Muir 73) is nine stanzas in length, in iambic pentameter rhyme, A.B.A.B., and the music accommodates one four-line stanza of the poem. The tune is a lute version of an English pavan, published in Pierre Attaignant's 'Sixième Livre de dancieries' (Paris, 1555), and provides an example of the musical exchange among different European countries characteristic of the early years of the sixteenth century. In this case we have an Italian dance form, written or adapted for an English song and then arranged for several instruments by a Frenchman and published in France. Dr. Byler explains that the harmonic scheme shows some relationship to the *romanesca* bass and so is related to the considerable body of English music based on Italian *basso ostinato* grounds. The arrangement published in Paris is a setting for five instruments by Claude Gervaise.

'Blame not my lute' occurs only once in the B.M. collection of manuscript music and then merely as an entry on the fly-leaf of the MS Sloane 3501, a fifteenth-century copy of 'The Maistere of the Game', where the title is listed along with the names of several other songs and dance tunes. Dr. Byler dates the lute tablature in the Folger manuscript about 1558, which is interesting as being only a year later than the publication of 'Tottel's Miscellany', in which the poem was printed for the first time. He has provided a reconstructed musical setting of the first stanza of the poem as it may have been sung. The first four lines fit quite well by taking phrase "b" twice and the last three fit exactly if the words "blame not my lute" were repeated, as it is reasonable to expect them to have been.

The music for 'Blame not my lute' was also known in France, where it was published as the melody for 'Mes pas semez' by Adrien Le Roy in 1555. This tune is also based on a *basso ostinato* ground, this time that of the *folia*, and the lute version in the Folger MS is almost identical with the example given by Diego Ortiz in his 'Tratado de glosas' published in Rome in 1553, except that the Ortiz version is arranged for four-voice harmonization and the lute tablature in the Folger MS gives the notes only in three-part harmony. The omission of the metrical signs in the MS seems to show

that the music was so well known that they could safely be ignored. The *folia* has numerous variants, the type known as 'La gamba' or the 'Cara cosa' being at once the most popular and the kind most frequently found in the English manuscript sources.

Here is Dr. Byler's version of this:

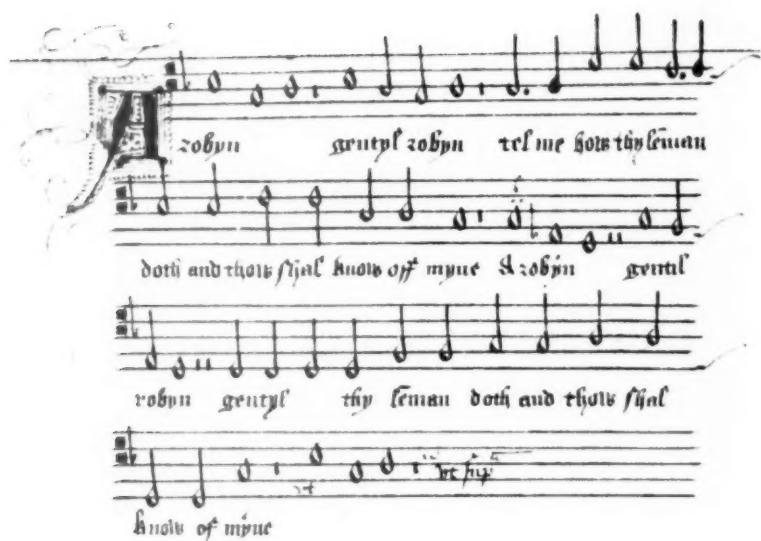


The *folia* is thought to have originated either in Spain or in Portugal; it was certainly very popular in Spain, whence it spread to France, where it became known as the 'Folie d'Espagne'.

As Wyatt's poem 'Blame not my lute', which clearly alludes to the practice of singing poetry to the lute, is associated with the 'Cara cosa' music, Dr. Byler suggests that a practice comparable to the manner of singing popular poetry in Italy had also become current in England and is here associated specifically with one of the most popular Italian *basso ostinato* grounds. This conclusion is interesting as helping to confirm the view that at the courts of the early Tudor kings social usages in some cases favoured the close association of music and verse in a way that had long been a feature of Italian courts. Dr. Pattison supports this view by suggesting that several of Wyatt's poems appear "either to have been written to tunes by court composers or suggested by tunes on which court composers based part-music".⁷ As an instance of this he cites the song: 'A! my herte, a! what aileth the' (Muir 150) from the Devonshire MS and compares it with two other songs, one of them very similar and probably sung to the same tune, which is found in the Bodleian, MS Ashmole 176: 'An my hart, Ah this ys my Songe', and the other occurring with music in the Fairfax book, B.M. MS 5465.⁸

⁷ Bruce Pattison, 'Music and Poetry of the English Renaissance' (Methuen, 1948).

⁸ This MS has recently been edited by Dr. J. Stevens.



A musical score for a song. It consists of four staves of music. The first staff begins with a large, ornate initial 'A' decorated with floral flourishes. The lyrics are written below the staves. The music is in a medieval style with square notes on a four-line staff.

A robyn gentyl robyn tel me how thy leman
 doth and thou shalt know of myne A robyn gentyl
 robyn gentyl thy leman doth and thou shalt
 know of myne

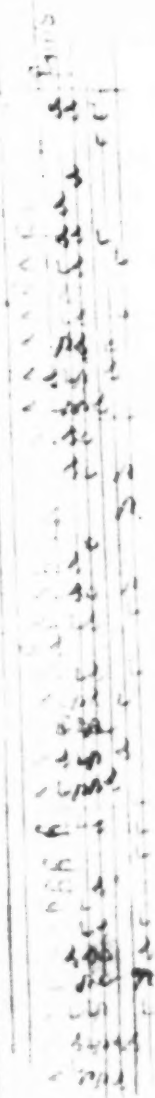


A musical score for a song. It consists of two staves of music. The first staff begins with a large, ornate initial 'A' decorated with floral flourishes. The lyrics are written below the staves. The music is in a medieval style with square notes on a four-line staff.

A robyn gentyl robyn tel me how
 thy leman doth and thou shalt know of myne me




Der Herr solt es sein zu preisen sein wort laus und lob und firsich
 und es ist und was er es ist und was er es ist und was er es ist



The continued popularity of Wyatt's two lute poems, 'My lute awake' and 'Blame not my lute', is attested by the fact that they were both moralized by John Hall in 'The Court of Virtue' (1565), though he set them to his own tunes. Dr. G. F. Nott prints the words of both these adaptations in his edition of Wyatt's poems published in 1815.

The search for music to Wyatt's verse in the catalogues of British Museum manuscripts shows, in addition to the two items 'A Robyn' and the title only of 'Blame not my lute' entered among a list of dance pieces, that a collection of secular and sacred songs in Italian lute tablature, MS Add. 31992, contains two compositions that might have reference to poems by Wyatt; but as only the opening words are given, they cannot be identified by words alone. These are 'No peace I find', folio 52b, which are the opening words of 'I find no peace and all my war is done', a translation in rondeau form of Petrarch's sonnet 'Pace non trovo'; and 'What vailleth' (folio 54b) the opening words of the rondeau 'What vailleth truth or by it to take pain?', for which no foreign source has yet been postulated. It is interesting to notice that 'Pace non trovo' was one of the earliest of Petrarch's sonnets to be set to music and had appeared in a setting by Eustachio Romano in Petrucci's eleventh book of *frottole* in 1514.⁹ So it had been popular in Italy as a song before Wyatt came to translate it into English. This sonnet in Italian appears again later in a setting by Palestrina from Cyprien de Rore and occurs as 'Canzon di Ginaetto sopra Pace non trovo' in Burney's "transcription from other sources" in B.M. MS Add. 11588, showing that 'Pace non trovo' retained its popularity as a musical lyric throughout the sixteenth century.

One further poem of Wyatt's is known to have been set to music, the lute tablature for 'If ever man might him avaunt' being found with eleven other compositions inscribed on the margins of a 1557 edition of the 'Songes and Sonettes belonging to Sir W. W. Wynne'. This copy has since disappeared, but the music was transcribed into modern notation for G. F. Nott's edition of 1814, which was burnt in a fire at the printer's. In her study of the Harington MS at Arundel Castle¹⁰ Miss Ruth Hughey refers to the purchase by a former librarian at Arundel of a part of G. F. Nott's Library. Among the books so acquired was a copy of the 1814 edition of the Songs and Sonnets containing the music for twelve poems, of which one only was a setting for a poem by Wyatt.

⁹ Alfred Einstein prints another setting of 'Pace non trovo' by an anonymous composer in Vol. III of 'The Italian Madrigal' (Princeton U.P., 1949). This setting is found in Bibliothèque Nationale MS Fonds Français, No. 15123. Coll. Pixérécourt, c. 1470.

¹⁰ 'The Library', IVth Series, Vol. XV, 1934, pp. 388-444.

It seems improbable that the melodies for Wyatt's lyrics will ever be recovered in any great numbers. "Now is this song both sung and past", says Wyatt, and that has been the lot of the great majority: the song has fled leaving only the words as an earnest of its existence. This leaves us with only half the story: not songs without words but words needing tunes, as stained glass needs the light. We must hope, however, that the continuing interest of modern scholars in lute music will eventually restore to us something at least of what has been lost so long.

EXOTICISMS IN MOZART¹

BY BENCE SZABOLCSI

LET us first determine the precise meaning of what is called "exotic" in Mozart's sense and, generally, in the eighteenth-century sense. It is well known that German, Italian and French music and literature² of that time, and its operatic stage especially, delighted in extra-European and particularly Oriental subjects. The significance and the true background of this awakening interest is clearly evident, in music as well as in literature: it is a demonstration against the decadent feudal world of Europe and forms part of the arsenal of the new self-confidence of middle-class consciousness. It represents social propaganda asserting itself through the channels of the imagination, the senses and the heart. This was already Montesquieu's intention when he wrote his 'Lettres persanes', it appeared thus as parable and warning in Voltaire's 'L'Ingénu' and the Spanish tales of Lesage, and its demonstrative forces gathered in the passionate tracts of Jean-Jacques Rousseau. The range of subjects, the parabolic material, became greatly enlarged: the European no longer stood alone.

Side by side with the established and almost obligatory scenes of Græco-Roman antiquity now appeared Egypt—where the symbolism of Freemasonry played its part—India, China, as well as Spanish and Indian America; above all, however, over and over again, Turkey. Opera was early in the field as an arena for the trial of social problems; consider above all French *opéra-comique*, which undermined the *ancien régime* with its rescue pieces, its adventures, its sensibility and its sarcasm, steering almost consciously towards the great Revolution. It is surely no accident that exotic themes appeared precisely on that stage in a particularly striking form. In 1753 Hasse's 'Solimano' and Jommelli's 'Bajazet' came out simultancously; in 1761 Monsigny wrote, at the same time as Gluck, his 'Cadi dupé'; a year later Philidor wrote his Sancho Panza opera; in 1764 Dancourt based a libretto on Lesage for Gluck's 'La Rencontre imprévue', which eleven years later was

¹ A paper read by Professor Szabolcsi at a conference held during the Mozart celebrations forming part of the Prague Spring Festival in May and June 1956, translated by kind permission of the Union of Czechoslovak Composers, who publish the complete Proceedings in Czech and German.

² The slightly earlier theme of the "noble savage" in English literature (Aphra Behn, Daniel Defoe, John Gay, Samuel Johnson, &c.) is a possible influence on continental art.—Ed.

also used by Haydn in an Italian adaptation. Voltaire's 'L'Ingénu' turned up in 1768 in the form of Grétry's opera 'Le Huron', and as late as 1783 appeared Grétry's major "Turkish" opera, 'La Caravane du Caire'. Before long Turkish subjects, in particular, made their conquest of Italian opera as well. Hermann Abert³ says:

The Italian operatic stage had known the Turk ever since the Venetian era, when he became thoroughly familiar by way of his numerous raids and wars; and in the Neapolitan era he was even then nothing new either in serious or in comic opera. Comic opera everywhere introduced Turks as cruel pashas, cunning merchants, sly cadis, covetous guards of the harem, and so on; but before long the picture changes under the influence of Rousseau, and the savage Turk is replaced by the noble one; for it was an especial predilection of the time to oppose remote peoples as a good example to the corrupt European civilization. What still further strengthened the position of Turkish operas was the increasing popularity of the sphere of Oriental fairy-tale.

Such operas as Jommelli's 'Schiava liberata' and Paisiello's 'Arabo cortese' trace the same path of development that was followed by comic opera, from the *buffo* comedy to the middle-class *comédie larmoyante*. Not only Goldoni and Gozzi, but also English plays and German *Singspiele* contributed their share in the same direction.⁴

So much for the pre-history of our subject. And now, let us see how Mozart reacted to such themes suggested to him by the spirit of his time, and what he did with them. He is seen here, as everywhere else, to continue, to perfect and to refashion the given material. Above all, he is not to be lured into any one-sided or false romantic Turkishness, for here too he remains a realist in the best sense of the term. Oriental man and his world has for him the same strength and weakness, the same virtues and defects, the same nobility and barbarity, as any other human being; he looks upon him with the eyes of the critical humanist and those of the great dramatic poet, in the same way as he sees his Egyptians, Romans and Spaniards, wherever his subjects may take him.

What now interests us is the way in which he deals with these things musically, by what means he gives artistic life to them; and we notice at once that he is extremely reticent and economical in his suggestions of local colour. We know that 'Le nozze di Figaro' and 'Don Giovanni' are laid in Spain and 'Così fan tutte' in the environs of Naples; but hardly anywhere in the music do we find a trace of local colour, perhaps the only exception being the fandango in 'Figaro', the model for which he is known to have found in

³ 'Mozart' (1955), Vol. I, p. 766.

⁴ See the study by W. Preibisch in 'Sammelbande der Internationalen Musikgesellschaft', Vol. X (1909).

Gluck's 'Don Juan' ballet. The same may be said of 'Mitridate', 'Zaide' and 'Thamos'. Mozart's essays in Oriental styles are to be sought elsewhere.

There are altogether four works, in my opinion, where Mozart unquestionably applied certain exoticisms; and to these we may join, as will be seen presently, two sections of compositions of another kind, though not without some reservations. The four works in question are the ballet 'Le gelosie del serraglio' of 1772; the minor-mode episode in the finale of the A major violin Concerto of 1775; the *alla turca* sonata movement of 1778; and 'Die Entführung aus dem Serail' or, more strictly speaking, its overture and seven of its numbers, of 1781. Also to be mentioned, apart from the so-called 'Turkish Tattoo', which according to his letter of 26 September 1781 Mozart had used for the drinking-duet in the 'Entführung', but which appears to have been lost, are a short movement of the unnamed "pantomime" of 1783 and lastly, of course, on a different dramatic level, the aria of Monostatos in the second act of 'Die Zauberflöte'.

A study of these things reveals the fact that Mozart shaped certain types of music in order to obtain exotic colourings, and that these types have their identifiable models and sources. One of them may be singled out as the "Turkish march", slow or fast and with a more or less pronounced element of "Janissaries music", *i.e.* percussion effects. To this category belong at any rate three pieces of the 'Gelosie' music, the rondo *alla turca* and parts of the 'Entführung', such as the overture and the Janissaries' choruses. Another type is represented by the exotic love-song or romance, which also occurs in 'Die Entführung' (the song at Osmin's entry and Pedrillo's serenade). A third is that kind of fantastic dance music we encounter in the finale of the A major violin Concerto.

Now nearly all these types may be said to derive from known and recognizable models on the one hand and from ethnographic sources as yet unexplored. Not that Mozart "collected" them as though they were material for scientific documentation. As Georges de Saint-Foix⁵ has it:

Cet exotisme est à la mode du XVIII^e siècle; il ne s'agit nullement de thèmes venus de l'Orient; ce goût de la turquerie entraîne seulement la mise en œuvre d'instruments tels que la petite flûte, les tambours, timbales et autres batteries, qui donnent aux ensembles musicaux un éclat, une couleur locale, pseudo-barbare, et côtoyant toujours un peu le burlesque. Mozart nous déclare lui-même, d'ailleurs, que la musique turque est destinée à traduire le comique d'une situation.

⁵ 'W. A. Mozart' (1936), Vol. III, p. 302.

To dismiss this element in Mozart so simply and unequivocally as lighthearted toying, however, is hardly admissible; after all, he was intent on tracing an alien world with its strange peculiarities, and for this he required the means of conjuring up distant things in the imagination of his hearers and means, therefore, capable of forming such associations in the common musical consciousness of the time.

The ballet 'Le gelosie del serraglio', known only by fragments to-day, was written in 1772 at Milan to a scenario by Noverre and contained thirty-two dance numbers. Abert⁶ sees reminiscences of "Austrian, Bohemian and Hungarian folk music" in several of its pieces; Mueller von Asow⁷ points out seven dances as containing Turkish colouring. The number seems to be exaggerated, but it is quite true that several pieces echo eastern European folk melody. Thus Nos. 22 and 23 represent a type familiar from Hungarian and Bohemian dance music of the seventeenth and eighteenth centuries:

Ex. 1.



Ex. 2.

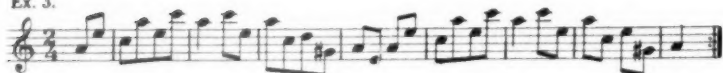


It must, however, be pointed out that this kind of dance music was by no means a novelty for Mozart any longer at that time, for he had already noted such things in his childhood, as for example No. 5 in his London music-book of 1764. More significant is the finale of this ballet, the theme of which Mozart transferred three years later into the finale of his A major violin Concerto, without altering the original tune or even the key:

⁶ *Op. cit.*, Vol. I, p. 229.

⁷ 'Briefe und Aufzeichnungen W. A. Mozarts' (1942), pp. 150-51.

Ex. 3.



Whence came such melodies and rhythms? Browsing in the scores of Italian eighteenth-century operas we cannot fail to get the impression that it was already the practice of composers to make use of definite expressive resources to match exotic situations (*e.g.* the "Gypsy" operas) and only to touch them up freshly from time to time. Among such fixed formulas was, for instance, the melodic figuration familiar to us from the rondo *alla turca*: basses of even quavers, irregular, jerking modulations (with occasional excursions into the Dorian or Lydian), a peculiar form of sequence, terraced dynamics, certain cadential forms, and so on. They are all found in Mozart's music.

The problem of the A major violin Concerto of 1775 is particularly curious and complicated. We all know that the brightly radiant minuet of the finale is interrupted by a sinister exotic episode in the minor. Its thematic features are these:

1. A Gypsy-like figure with an ending in fourths and fifths in the manner of a fanfare and a middle section of its own;
2. A motif of leaping triads;
3. A motion of rising and falling fourths, filled up chromatically (a favourite device of Mozart's altogether⁸);
4. A passage of dance-like figures with a conspicuous interval of a third;
5. Return of 2.
6. A motif of shakes beginning with narrow intervals;
7. A chromatic transition related to 3 and leading to—
- 8-10. Return of 1-3.

Now three of these motifs are known to us from elsewhere: No. 1 appears in the finale of a string Quartet by Dittersdorf (No. 5, in E \flat major), while Nos. 2 and 6 were taken over from the 'Gelosie' ballet music (see Exx. 1 and 3 above). The identity of Mozart's Gypsy-like passage with Dittersdorf's theme:

Ex. 4.



is as clearly evident as that of the passages resembling the 'Gelosie' music:

⁸ Albert, *op. cit.*, Vol. I, p. 329.

Ex. 5.



Dittersdorf's string quartets did not appear until 1788, in Vienna, and in default of a precise chronology of his chamber music it is impossible to decide whether he had not written this work earlier and whether the episode in question, or rather its musical raw material, was not taken down as early as 1767-68, when Dittersdorf was in the service of the Bishop of Nagyvárad (Grosswardein), and therefore lived in Hungary. The fact is that this tune contains more than one highly characteristic feature of a type of Hungarian dance music which developed at that time—the so-called *Verbunkos*. Michael Haydn, who had for a time been Dittersdorf's predecessor at Nagyvárad, left there as early as 1762 for Salzburg, where he was acquainted with and up to a point esteemed by the Mozart family, though not on terms of intimate friendship with them. His relations with Hungary, or at any rate with Hungarian music, do not seem to have ceased with his return to Austria, for he wrote whole symphonic movements in Hungarian style as late as 1780. It is thus no very hazardous guess to attribute Mozart's feeling for such music to the influence of Michael Haydn.

The origin of the other motifs in this rondo episode is even more obscure, but it may certainly be said that the passage numbered 4 above also seems to derive from Gypsy music or from the *Verbunkos* repertory. But the conspicuous leap of a third is connected with the Turkish affectations of the time; and we know that it appears also in the coda of the rondo *alla turca*, although not till 1784, *i.e.* six years after the composition of this piece, on the occasion of its publication.

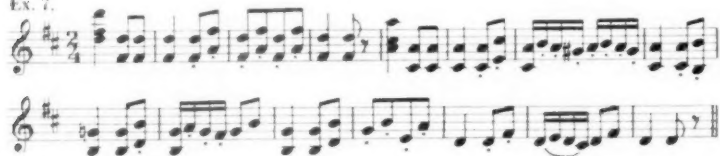
More abundant are the sources of the music for 'Die Entführung aus dem Serail'. No comparisons with current folk music have as yet been attempted, and Ulibishev alone pointed to Russian songs which Mozart might have heard at Prince Galitsin's. On the other hand, Mozartian literature has repeatedly drawn attention to a dependence on Gluck's 'La Rencontre imprévue' (1764), especially of Mozart's overture and Janissaries' choruses. And indeed, the resemblance between the two overtures is striking, as a specimen of Gluck's will show:

Ex. 6.



Also to be considered are such studies as those of Schenk and Breazul⁹, and in some instances even printed models, like the ethnographical work of Joseph Sulzer (1781), perhaps. But I should like to cite another operatic work which seems so far to have been overlooked in this connection: Joseph Haydn's *opera buffa* 'Lo speziale' of 1768. At the end of this opera appear caricatured Turks to the accompaniment of a 'Turkish march':

Ex. 7.



the leaping thirds, harmonic jerks and exotic figuration of which are known to us from Gluck's "Turkish" music in 'La Rencontre imprévue':

Ex. 8.



as well as from another Turkish march by Haydn in the Italian version of that opera (*L'incontro improvviso*, 1775), and from Mozart's rondo *alla turca* (a) and 'Entführung' (b):

Ex. 9a

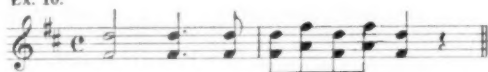


Ex. 9b



The thirds also appear in a Turkish march in Neefe's opera 'Adelheit von Veltheim' (1780):

Ex. 10.



To all this must be added the fact that Hungarian folk-music research discovered some twenty years ago, in several villages of the Hungarian lowland plain, a very curious type of masked dance,

⁹ These had been mentioned at the Prague conference by the Rumanian delegate, Prof. Zeno Vancea, as Prof. Szabolcsi acknowledged.—E.D.

called *Törökös* (literally *alla turca*), the traditional melodic shape of which, still surviving to-day, in my opinion shows a striking resemblance to the Gluck-Haydn-Mozart type of Turkish march music. The earliest written folk-dance tune is known to me from a manuscript music-book dated 1786; it is there entitled 'Turcie'.¹⁰ Here, for comparison with the Gluck, Haydn, Mozart and Neeffe examples shown above, are two versions of the Hungarian *Törökös*, as noted down in 1786 and in 1937:

Ex. 11.



Ex. 12.



*(completed from variants)

The earlier form has never been published; the second, which comes from Kúnszentmiklós, appeared in the journal 'Ethnographia' (1937, p. 81).

How tunes of this kind, which seem to have preserved genuinely Turkish march or dance melodies that actually existed and were heard in this form, reached the Viennese masters is unknown, but the fact does not in itself appear improbable or enigmatic. Gypsy music, folk dance and folksong, after all, had travelled westward from Hungary or by way of Hungary to Vienna and beyond as early as the seventeenth century. In any case, it is remarkable enough that such folk elements of eastern Europe should have left their traces precisely in the works of the great Viennese classics.

Finally, let us consider those romantic songs and romances whose lightly exotic tunes turn up in the 'Entführung': e.g. Osmin's 'Trallalera' and Pedrillo's serenade. As regards the latter, Abert¹¹ points out similar curiosities in the work of Monsigny, Philidor, Galuppi and Paisiello; but I would rather emphasize the fact that Mozart's attitude towards folk music still remains an almost

¹⁰ MS. 2697 in the Széchenyi Library, Budapest.

¹¹ *Op. cit.*, Vol. I, p. 795.

unexplored subject, and that in particular we know next to nothing about what he heard and memorized in Italy. Here I should like to quote four Italian folksongs side by side with the romance tunes of Osmin and Pedrillo¹²:

Ex. 13_a

Oddone, I, 70 (orig. A major)

Ex. 13_b

(Osmin)

Ex. 14_a

Oddone, II, 53

Ex. 14_b

(Osmin)

Ex. 15_a

Oddone, I, 78 (orig. C major)

Ex. 15_b

(Pedrillo)

Ex. 16_a

Levi 99 (orig. A Phrygian)

Ex. 16_b

(Pedrillo)



The close resemblance in style and inspiration is evident at once, without detracting from Mozart's wonderfully personal manner.

Such are the experiences shown by Mozart's creative work

¹² From E. Oddone, 'Canzoniere popolare italiano' (Milan, Rome, Naples, Palermo), Vol. I (1917), 70, 87; Vol. II (1923), 53; E. Levi, 'Per i vostri bambini' (Rome, Turin, 1906), 99.

which we should study more closely for their far-reaching significance than has been done hitherto. All this was elevated by him to the level of an art unique in its kind, and from the first it meant more to him than mere toying with superficial colouring or simple means of humour. Mozart's "exoticisms" have their own value of reality and are thus far more than just philological quotations or curious excursions into foreign domains. They are part of his all-embracing understanding of life, and in his work became the living pulse, the flesh and blood of dramatic action, the image of our world. Like everything else, they gave him a clue to his knowledge and his delineation of mankind; they are a spring in the wonderful mechanism, a pillar in the grandiose edifice of his dramatic music.

CONCERNING WILLIAM PARSONS

BY WYN K. FORD

It seems that this composer has met with but scant notice in modern times, although he appears to have been of some importance in his own day, since he contributed no less than eighty-one settings to Day's Psalter of 1563. Gustave Reese, in noticing this, remarks that this composer is "otherwise unknown"¹; indeed, the only attempt to trace any details of his career appears to be that made by W. H. Grattan Flood.² For the sake of convenience the result of his investigation is outlined below, together with certain details discovered by the present writer.³

Flood assumes that Parsons was born about 1515, but he cites no authority for this statement, and it should be accepted with caution. He states that Parsons was elected assistant choirmaster and copyist at Wells Cathedral in 1551. In the opinion of the present writer it seems doubtful that such an appointment ever existed at that cathedral; payments were made to him at various times for copying music, and it seems improbable that he would receive extra remuneration for work for which he already received a salary. Four such payments are recorded, of which the first three are noticed by Flood: on 11 February 1551/2 he was paid 16s. 4d. "for divers songs & books by him made and to be made", and he received 12s. on 2 March 1552/3 for similar work. Some months later, on 29 August, he received 5s. od. "for 15 books containing 3 masses and primer". He was still active in 1559/60, for at that time he was paid 20 shillings "for making and pricking off certayne songs in Englishhe".⁴ He appears to have been a vicar choral at Wells, for his name is recorded in the vicars' register to indicate that he was present at the annual election on St. Matthew's Day (21 September) 1555; he may have been present again at a meeting on

¹ "Music in the Renaissance" (1954), p. 801. The identification, however, may not be acceptable; cf. below, note 6.

² "Early Tudor Composers" (1925), pp. 119ff., summarized in Grove's Dictionary, 5th ed. Subsequent references to this work are to the 4th (1940) edition.

³ In the ensuing discussion use has been made of transcripts of registers at Wells and York, for the loan of which the writer wishes to thank the Ven. the Archdeacon of Wells and Miss Elisabeth Brunskill, deputy librarian of York Minster, respectively.

⁴ Hist. MSS Comm., Wells II (1914), pp. 274, 276, 287. Flood notices payments to Parsons for other non-musical work during this period. For some indication of the value at the present day of the sums referred to, reference may be made to Woodfill, "Musicians in English Society" (1953), p. x. It should be noted that there is no reference to either of the offices Flood refers to in the index to Hist. MSS Comm., *vol. cit.*, *s.v.* "Wells Cathedral, Minor Officers"; cf., however, reference on p. 335 to "the pricker of the vicars" (1598).

1 August 1560, for a partly illegible entry shows that William — was then present. The date of his election does not seem to have been recorded in the register, unless the almost illegible note of an admission on 15 October 1541 refers to that of Parsons. Flood states that he remained at Wells until 1561, but thereafter no information about him appears to be forthcoming⁵, although, if Frere's suggestion that he was responsible for the Psalter of 1563⁶ is correct, he was still active; the same author⁷ notes the inclusion of a setting of The Lamentations by Parsons different from his contributions to the 1563 Psalter in the influential compilation of Ravenscroft published in 1621.

Flood notices two Latin motets by Parsons.⁸ It appears that he also wrote music for the English rite, for the Durham part-books contain individual parts of a service⁹ and an anthem¹⁰ attributed to "Mr Persons of Wells". Moreover, the solitary *medius decani* service-book in the library of York Minster¹¹ contains evidence to suggest that music by a Parsons other than Robert was in use there; the composers represented in the book, who include Mundy, Morley and Bird, are referred to by surname only, without the addition of a Christian name, except in the case of Parsons, whose name on each of its two appearances in the book occurs as "Mr Ro: Parsons". In this connection, it is worth noting that Morley's 'Plaine and Easie Introduction'¹² refers only to "(M.) Persons"; on the other hand, the service book is to be dated c. 1617, while Morley's book is dated twenty years earlier in its first edition. But it seems unlikely that another Parsons had appeared on the scene at York of whom no trace has been found, and William is the only Parsons who appears in the Wells registers for this period, although it is to be noted that the existing registers do not cover completely the whole period in question.

⁵ It may be noticed in passing that John Parsons, organist of Westminster Abbey in 1621-23, had a son William (Chester, 'Registers of the . . . Abbey of St. Peter, Westminster' [1876], p. 121). It may be that John was a son of our William.

⁶ Introduction to Historical Edition of Hymns A. & M. (1909), p. li. The present writer ventures to suggest that Brimle, and not Parsons, was the editor; with the one glaring exception of Brimle, contributors are designated on their first appearance by surname and initial only, and thereafter by initials only (hence, "W. Parsons" or "W. P."). Brimle, on the other hand, is designated simply as such commonly, or by "B".

⁷ p. liii.

⁸ Dated 1536 and 1546.

⁹ Te Deum and Benedictus only in the Clumber part-book, pp. 118-20. Cf. Fellowes, 'Tudor Church Music', Appendix (1948), pp. 9-10.

¹⁰ 'Where withall shall a younge man', in the Dunnington-Jefferson part-book. Fellowes's account of this book (*op. cit.*, pp. 10-12) makes no mention of this. A comparison of scripts leaves no reasonable doubt that this book did originally come from Durham.

¹¹ Such is the title contained in the book itself, although Fellowes (p. 12) thought differently.

¹² Ed. Harman (1952), pp. 255, 322.

There is, however, a possible channel through which the compositions may have reached York without implying the eminence of their author. John Thorne¹³, organist of York and possibly also Clerk of the Works¹⁴, died on 7 December 1573.¹⁵ The Wells registers show that a certain Andrew Thorne was prominent as a vicar-choral, and he was also communar to the Cathedral, 1547-54.¹⁶ Moreover, the registers show that on 5 June 1553 a certain John Canthos, alias Thorne, was charged before the college with certain offences. It may be that this John Thorne migrated to York, taking with him scores or parts of various compositions, including works by William Parsons. Thence the *corpus Wellense*, or fragments of it, would easily be transmitted to Durham, to be incorporated in the liturgical books there. There seem to be indications that the passage of works from Wells to Durham was continued for some years, but that goes beyond the scope of this note.

The final result of our discussion is a suggestion that William Parsons was not as eminent as Flood tried to show. For reasons which we have already noticed, it is possible that the subject of this note may not have written the contributions to Day's Psalter of 1563 which have been attributed to him, and the remainder of his compositions amount to very little as far as can be ascertained at present. Moreover, such records as have been available to the present writer seem to indicate that he was indeed a very minor figure at the cathedral of Wells. What his duties as assistant choir-master were—if they ever existed—is open to conjecture, and the records of payments to him seem to suggest that he was occupied in obtaining books as well as copying them—a kind of general factotum, in fact. It is unlikely that such a person was of much significance as a musician.

¹³ Cf. Morley, *ed. cit.*, p. 177.

¹⁴ The Chamberlain's accounts show payments to him to 1573; these suggest that he held another office besides that of organist. Cf. also 'The Fabric Rolls of York Minster' (Surtees Soc., 1859).

¹⁵ The epitaph on his memorial tablet, which seems to have disappeared without trace, is given in Drake, 'Eboracum' (1736), p. 500, and in Grove V, p. 325.

¹⁶ Hist. MSS Comm., *vol. cit.*, pp. 267-75.

THREE ABRIDGED VERSIONS OF BACH'S ST. MATTHEW PASSION

By R. STERNDALÉ BENNETT

WILLIAM STERNDALÉ BENNETT was an avid collector of music scores of comparative rarity. After his visits to Leipzig in his early years he would bring home those of any of Bach's choral music he could lay hands on—works which were then quite unknown and unprocurable in England. On the shelves of his large oak book-case these, together with old scores of Handel, Mozart, Beethoven, &c., still stand imposingly in their heavy folio volumes—a constant source of pride and interest to his more musically-inclined descendants.

One of the most valued relics in this library is a tiny volume which came to him from Leipzig in 1853. It contains the text of that year's Good Friday performance of Bach's St. Matthew Passion as given in the Pauliner Kirche at Leipzig; and bound in with it, and of far greater historical importance, that of Mendelssohn's revival performance in Berlin in 1829.

It may be recalled that Devrient described how he and Mendelssohn had several meetings to consider how the work could be shortened for performance:

It could not be our purpose to give the work, which was influenced by the taste of the period, in the entirety, but we had to convey the impression of its outstanding value. Most of the arias had to be omitted; of others only the so-called symphonies (*Accompagnements*) could be given; even the part taken from the Gospel would have to be shorn of all that was not essential to the recital of the Passion. We often differed, for matters of conscience were involved; but what we finally determined upon seems to have been the right thing, for it has been adopted at most performances of the work.

Devrient's recollections were published in 1869, so that this abridged version had, by then, been generally acceptable for forty years. (The 1853 Leipzig text mentioned above is identical with that of Berlin of 1829 except for the addition of the chorale No. 44, "O Lord, who dares to smite Thee".)

In the autumn of 1853 Sterndale Bennett began rehearsals in London of the Passion with his Bach Society, and two "trial" performances were given in the Hanover Square Rooms in April and November of the following year. What came to be accepted as the first public performance in England took place, under his direction, in St. Martin's Hall on 23 March 1858.

For these performances Sterndale Bennett made use of his copy of the Berlin 1829 text. On each programme the following footnote appears:

This work is produced according to the version adopted by Mendelssohn at Berlin and Leipzig, and the omissions made accordingly. Beyond this a small portion of the Narrative is omitted, rendering it more acceptable to the English public without in the smallest degree affecting the Musical importance of the Work.

Vaughan Williams's annual performances, given under the auspices of the Leith Hill Musical Festival in the Dorking Halls, are too well known and widely appreciated to need comment. Woe betide those who fail to apply for seats in that large hall several weeks beforehand! His abridged version is entirely of his own devising, yet—as will be seen from the table overleaf—it bears a distinct family likeness to those of his two predecessors, and for that reason, if not for any other, it seems fitting to set his side by side with theirs.

It is not the purpose of this summary to give more than factual information. We all know that cuts may be made in choral works for a variety of reasons. Suffice it to suggest here that, in spite of Devrient's observations and Sterndale Bennett's programme footnote—with their somewhat cryptic references to prevailing tastes—it was the *time factor* which was uppermost in their minds. The Passion in its entirety is too long—both from the performers' and the audience's standpoint—for a single sitting. The planning of a considerable, restful break between the two parts belongs to a later date.

Vaughan Williams's view is of particular interest. I quote from his broadcast of 30 September 1950:

It is the fashion nowadays to perform Bach's Passion in its entirety with a "Bach" luncheon party between the parts. I believe this to be a mistake. We must admit that Homer occasionally nods, and that some of the arias are not up to Bach's high standard. It is, I believe, wrong to include these for the sake of a mechanical completeness. It is not impossible that Bach never meant them all to be played on the same occasion, but that he made a different selection from year to year. I admit there is no evidence for this; all the same it seems not impossible.

The following table provides full information on the content of each of the three versions to which I have drawn attention with the exception of Mendelssohn's substitution of orchestral introductions for complete arias. I must plead ignorance of what he did, and where, in that respect.

PART II				
37. Recit. Chorale	Narrative	And they that had laid hold on Jesus, How falsely doth the world.	verse 58 Out	verses 58, 59 Out
38. Recit.	Narrative	Yea, tho' many false witnesses,		verses 60, 62 and part 63
39. Recit. Aria	Tenor	He holds His peace;	Out	Out
40. Recit. Chorale	"	Endure! Even lying tongues.	Out	Out
41. Recit. Chorale		O Lord, who dares to smite Thee,	Out	
42. Recit. Chorale		Lamb of God, I fall.	Out	
Chapter XXVII				
49. Recit.	Narrative	Now when the morning was come,	verses 1, 4	verses 1, 4
50. Recit.	Narrative	And he cast down the pierces,	verses 5, 6	verses 5, 6
51. Aria	Bass	Give me back my Lord,	Out	Out
52. Recit.	Narrative	And they took counsel,	verses 7, 10; 13, 14	verses 7, 14
53. Chorale		Commit thy way to Jesus,	Out	
54. Recit.	Narrative	Now at that feast,	verses 17, 19	verse 19
55. Chorale		O wond'rous love,	Out	
56. Aria	Soprano	For love my Saviour now is dying,		verse 26
57. Recit.	Narrative	But they cried out,	Out	Out
58. Recit.	Contralto	O Gracious God,	2nd verse omitted	Out
59. Aria		If my tears be unavailing,	verses 31, 32	verse 32
60. Recit.	Narrative	O sacred Head, surrounded,	Out	Out
61. Chorale	Bass	And after that they had mocked Him,	Out	Out
62. Recit.		In truth, to bear the Cross,	verses 33, 37	verse 44
63. Aria		Come, bearing Cross,		
64. Recit.		And when they were come unto a place,		
65. Aria		The thieves also that were crucified,		
66. Recit.		See the Saviour's outstretched Hands,		
67. Recit.	Narrative	Now from the sixth hour,	verses 45, 49	verses 53, 56
68. Recit.	Narrative	And, behold, the veil of the temple,	verses 51, 53; 55, 56	2nd section out
69. Aria	Bass	Make me clean, my heart, from sin,	verses 59, 61	verses 61, 66
70. Chorus	Narrative,	And Joseph took the body,		Orchestral inter- ludes G-H and I-J
71. Recit.		In tears of grief,		

NOTE.—In Vaughan Williams's version the *da capo* of Nos. 12, 39 and 58 is not observed; these arias close with a repeat of the opening "symphonies". The chorale No. 21 is sung before No. 17.

A NEW SCHUBERT LETTER

BY EUGENE L. NORWOOD AND DAVID BONNELL GREEN

SCHUBERT letters are rare, and it is pleasant therefore to be able to add a new one to those already in print. The following letter is addressed to Johann Gabriel von Seidl (1804-1875), numismatist and teacher, who provided the lyrics for a number of Schubert's songs¹, and is the first letter from Schubert to Seidl to be published. Seidl is far from being a great poet, "but when", as Alfred Einstein remarks, he provides Schubert "with something more deeply emotional, like 'Wiegenlied' . . . something equally profound and personal blossoms in Schubert, too, in his favorite and most characteristic rhythm".² Seidl and Schubert were not on very intimate terms, but Schubert dedicated Op. 95—consisting of four 'Refrain Songs'—to the poet. Op. 105, the setting of four pieces by Seidl, was published on 21 November 1828, the day of Schubert's funeral.

The letter is of interest as confirming Schubert's remarks—recalled by Anselm Hüttenbrenner—about choosing a poem to set to music: "One can get nowhere with a bad poem. One racks one's brains and nothing but dry dust comes out. I have discarded before now many poems that people have urged me to set to music".³ The letter also indicates that Schubert was contemplating as early as August 1828 the publication of the group of songs which appeared after his death as Op. 105 and that the two songs mentioned had already been composed by 4 August 1828.

Here is the letter in the original:

(Outside:) Herrn v. Seidl

Wohlgeboren

(Inside:)

Geehrtester H. Gabriel!⁴

Beyliegend sende ich Ihnen diese Gedichte zurück⁵, an welchen ich durchaus nichts Dichterisches noch für Musik Brauchbares entdecken konnte.

¹ See Otto Erich Deutsch, 'Schubert: a Documentary Biography', translated by Eric Blom (London, 1946; New York, 1947, publ. as 'The Schubert Reader'), pp. 358, 958 *et passim*. See also s.v. Seidl in 'Allgemeine deutsche Biographie', Vol. XXXIII.

We wish to thank Mr. R. Norris Williams, 2nd, and the Historical Society of Pennsylvania for their generous permission to publish this letter; also Professor O. E. Deutsch for his kind advice in the preparation of this article.

² Alfred Einstein, 'Schubert: a Musical Portrait', translated by David Ascoli (New York & London, 1951), p. 267.

³ As quoted by Einstein, *op. cit.*, p. 306.

Bey dieser Gelegenheit erkundige ich mich zugleich ob Sie nicht
[die, *crossed out*] meine Musik zu Ihren Gedichten

'Widerspruch' ⁶ u. 'Wiegenlied' ⁷

in Händen haben, in welchem Falle ich ersuche, mir solche sobald
als möglich zu schicken, indem ich selbe herausgeben will.

Ihr Verehrer

Frz. Schubert.

Wien den 4. Aug. 1828

The English translation follows:

(Outside:) To Herr von Seidl, Esquire

(Inside:)

Most highly esteemed Herr Gabriel!

Enclosed I send you back these poems, in which I could discover
absolutely nothing poetic or useful for music.

I take this occasion to enquire at the same time whether you have
[the] my music to your poems

'Contradiction' & 'Lullaby'

in your possession, in which case I beg you to send them to me as
soon as possible, since I wish to publish them.

Yours reverentially

Franz Schubert.

Vienna, 4 August 1828

⁴ Professor O. E. Deutsch suggests that Schubert's addressing Seidl as "Most highly esteemed Mr. Gabriel" must have some special significance, "probably an ironical one". Was he perhaps thinking of the archangel? Deutsch says that in Austria in Schubert's time men addressed their close male friends by their surnames (see Schubert: "Lieber Schwind", "Lieber Schober", not "Lieber Moritz", "Lieber Franz", &c.) and that Schubert would normally have written "Herr von Seidl" to a man with whom he was on less intimate terms, as in this case. Deutsch also suspects some joke to which we have no clue in the concluding formula, for he thinks it unlikely that Schubert would seriously take leave of a man seven years younger than himself, and a minor poet, with "reverence" or "veneration".

⁵ We do not know what the poems were that Schubert refers to; possibly they were not by Seidl.

⁶ Published as No. 1 of Op. 105, 21 November 1828 (see Deutsch, *op. cit.*, p. 943).

⁷ Op. 105, No. 2 (Breitkopf & Hartel, XX, 512).

THE PRINTED FANTASIES OF ORLANDO GIBBONS

BY THURSTON DART

ONLY nine of Orlando Gibbons's twenty-four three-part fantasies were published during his lifetime; these were issued in three separate part-books, each with a title-page reading: 'Fantasies of Three Parts Composed by Orlando Gibbons Batchelour of Musick and Late Organist of his Maiesties Chappell Royall in ordinary. Cut in Copper, the like not heretofore extant. London: At the Bell in St. Paul's Church Yard'. The publication was dedicated to Edward Wray (1589-1657), Groom of the Bedchamber to King James I.

The books were something of a novelty, for two reasons. First, although thousands of pieces of chamber music were composed in England during the reign of James I, these were generally circulated only in manuscript copies, and scarcely any of them were published. Secondly, Gibbons's Fantasies were printed from engraved copper plates—a method of music-printing which had been introduced for the first time towards the end of the sixteenth century by Flemish craftsmen working in Flanders and Italy. No date appears on the title-page; nor was the publication entered at Stationers' Hall, since it was not printed from movable type and therefore did not fall within the scope of the regulations controlling the issue of type-set books. When was it in fact published? And when were the Fantasies composed?

Seizing on the phrase "Cut in Copper, the like not heretofore extant", the compilers of the British Museum catalogue of printed books deduced that the Fantasies must have been the first example of engraved music issued in England. Since 'Parthenia', the famous collection of virginal music by Byrd, Bull and Gibbons, was also printed from engraved plates, and since its dedication associates it with the betrothal in 1612 of King James's daughter, Princess Elizabeth, to Prince Frederick, the cataloguers concluded that the Fantasies must have been placed on the market before 1612 but after 1606 (the date of Gibbons's Cambridge degree of Bachelor of Music). When discussing the Fantasies in his studies of Orlando Gibbons, the late Dr. Fellowes remarked that "the expression 'Late Organist' cannot be explained, for Gibbons held his post without interruption from 1603 until his death, [and it] must be an error". Following the lead of these authorities, therefore, most scholars have

agreed on a date of publication around 1610. I shall try to show that this is about a decade too early.

In 1619 Gibbons was promoted to be a musician of the Privy Chamber, in succession to Walter Earle; his duties as organist of the Chapel Royal ceased immediately upon his taking up this appointment, since he was henceforward to be in personal attendance on the monarch. The Lord Chamberlain's accounts for the funeral of King James I in 1625 list Thomas Tomkins, not Orlando Gibbons, as organist of the Chapel Royal; Gibbons appears in these accounts at the end of the separate list of Gentlemen of the Chapel, with the note "privy organ" by his name. Dr. Fellowes must therefore have based his remarks upon the evidence of the *Cheque Book* of the Chapel Royal, which lists Gibbons as "senior organist" in 1625. But it must not be forgotten that the *Cheque Book* was in no sense an official document; it was an unofficial memorandum book, kept by and for the Gentlemen of the Chapel. If its entries conflict with those in the Lord Chamberlain's accounts, then it is the Lord Chamberlain's accounts which must be considered the more correct; these accounts clearly show that Orlando Gibbons's official post just before his death in 1625 was that of organist in the Private Music, and not organist of the Chapel Royal. Moreover, if the expression "Late Organist of his Maesties Chappell Royall in ordinary" is dismissed merely as an error, then it would be the only instance of such an extraordinary mistake in all English music-publishing. Seventeenth-century London was a small place; no music publisher living within a stone's throw of Old St. Paul's Cathedral could possibly have made such a blunder about a client who was one of the most eminent London musicians of his time. "Late Organist . . . in ordinary" must imply that Gibbons had already taken up his new duties in the Private Music at the time the book was published. An appointment involving day-to-day close attendance on royalty has never been thought suited to self-advertisement, by Gibbons or by anyone else. Hence the lack of reference to it on the title-page of the *Fantasies*. The only possible objection to this new interpretation is the phrase "Cut in Copper, the like not heretofore extant", which at first glance suggests a date before 'Parthenia'. But if the phrase is taken to refer to the style of the music, not its method of publication, then every objection is silenced. The known issues of engraved music in England during the first quarter of the seventeenth century may be counted on the fingers of one hand:

* *Parthenia**—for virginals: the dedication shows that it must have been issued at some date between the betrothal of the royal couple in November 1612 and their marriage on 14 February 1612/13;

'Parthenia In-Violata'—for virginals and bass viol, printed in score: usually assigned to 1613 or 1614, but probably c. 1620;

'Le Prime Musiche' of Angelo Notari—a collection mainly of vocal monody: published in 1613;

'Fantasies of Three Parts' by Orlando Gibbons—for instrumental consort.

No matter what their date of publication, therefore, the part-books of the *Fantasies* could truthfully have been described as "the like not heretofore extant". An even more powerful meaning for the phrase will be put forward at the end of the present discussion.

Next, the musical style of the *Fantasies* must be considered, especially in the light of the selection of 'Jacobean Consort Music' recently published as Vol. IX of 'Musica Britannica', and the greater repertory of which it forms only a tenth part. The title-page of the *Fantasies* does not specify the instruments for which they were composed, and it has usually been assumed that they were intended for a consort of viols. Since the first four fantasies make use of one fixed combination of clefs (treble, mezzo-soprano, baritone) and the last five fantasies use another combination (two trebles, bass), the consort in question has usually been described as consisting of either treble, tenor and bass viols or else two treble viols and a bass viol. But it does not seem to have been noticed that Gibbons associates two distinct and different forms with these two fixed clef-combinations. Fantasies I-IV are in the classic form of the English fantasy: one time-signature from beginning to end; successive entries of the voices in imitation; three or four similar "points"; a homogeneous style for all the instruments; a continuous musical structure, with the joins between sections concealed as much as possible. But Fantasies V-IX are very different. Fantasies VII, VIII and IX have inset sections in triple time; Fantasies VI and VII begin with all three parts at once (or as near as makes no difference); the various points of imitation are diversified; the style is heterogeneous and approximates to that of the trio-sonata; and the structure is highly sectional, the sections themselves being invariably marked by full cadences in all the parts. Thus the form of Fantasia V is A B C C; of Fantasia VI, A B A; of Fantasia VII, A B (triple time) C; of Fantasia VIII, A (bars 1-36) B (bars 37-46) C; and of Fantasia IX, A B (triple time) C. Furthermore, although the parts written in bass, baritone or mezzo-soprano clefs fall well under the fingers on a viol, the parts in treble clefs contain certain awkward passages.

A close analogy to the style and sectional form of the last five Fantasies by Orlando Gibbons may be found in the opening movements (called 'Fantasies') of Coperario's suites for one or two

violins, bass viol and organ, composed for the private music-making of the royal family; Playford refers to Prince Charles playing "*his part exactly well on the Bass-Viol, especially of those incomparable Fancies of Mr. Coperario to the Organ*". As we have seen, Orlando Gibbons was associated with the small and highly privileged group of musicians constituting the Private Music, from 1619 onwards. The "canzona" or "trio-sonata" style for violins and bass viol is a characteristic feature only of English chamber music composed during the last few years of the reign of King James I, characteristic above all of the later work of Coperario and Thomas Lupo. It cannot be mere coincidence that Gibbons, Coperario and Lupo alone¹ were the composers represented in the 'XX Koninklijke Fantasiën' ('Twenty Royal Fantasies') published at Amsterdam in 1648, and including all the Gibbons Fantasies at present under discussion; that, on the evidence of their contents, none of the manuscript sources of the nine three-part Fantasies is earlier than 1620-30; that some of these sources include organ scores or organ parts to the Fantasies; that the manuscript scores of the various three-part fantasies by Gibbons in Archbishop Marsh's Library, Dublin, include occasional four-part passages which are quite unplayable as double stops on any stringed instrument (suggesting that these scores were intended for use as organ accompaniments); that the eighth Fantasy also occurs in Christ Church manuscripts 47 and 1176 as a 'Voluntarie' for organ solo; that Orlando Gibbons was renowned above all else for his organ playing; and that he is described in the Lord Chamberlain's accounts for the year of his death as "privy organ". The last five of his printed Fantasies, in a word, were surely intended for the same combination of instruments as Coperario's suites for two violins, bass viol and organ, and on stylistic grounds alone they can hardly have been composed before 1620 or so.

The instrumentation of the first four Fantasies has not yet been discussed. Their style is more traditional, more like that of the viols and less like that of the violins; for what instruments were they intended? Here the later history of chamber music in northern Europe provides the essential clue. During the seventeenth century two combinations of instruments were favoured above all others in England, Germany, Holland and Poland. One has been dealt with already: two violins, bass viol and continuo (organ or harpsichord). The other was used by such composers as Krieger, Buxtehude and Jenkins: violin, lyra viol (or small bass viol), bass viol and

¹ There is also a single fantasy by William Daman (d. 1591) in a much more old-fashioned style than any of the others in the collection; the reasons for its inclusion are very obscure.

continuo. The *lyra viola*, like the slightly larger division viol, was a small bass viol introduced originally from Italy, where it was known as the *viola bastarda*. Its shorter string-length and lighter, more penetrating tone made it especially suitable for rapid passage-work and for melodies in a high register. We have Mace's word for it that no consort of stringed instruments was complete without *lyra viols*:

And now to make your *Store* more *Amplly-Compleat*; add to all *These* 3 *Full-Sciz'd Lyro-Viols*; there being most *Admirable Things* made, by our *Very Best Masters*, for *That Sort of Musick*, both *Consort-wise*, and *Peculiarly* for 2 and 3 *Lyroes*. Let *Them* be *Lusty, Smart-Speaking Viols*; because that, in *Consort*, they often *Retort* against the *Treble*; *Imitating*, and often *Standing instead of That Part*, viz. a *Second Treble*. They will serve likewise for *Division-Viols* very *Properly*.

And Playford further tells us that:

The First Authors of Inventing and Setting Lessons [*lyra*] way to the *Violl*, was, Mr. *Daniel Farunt*, Mr. *Alphonso Ferabosco*, and Mr. *John Coperario* alias *Cooper*.

In England the *lyra viol* rose quickly to popularity during the first decade of the seventeenth century; its music was set down either in tablature, the pitch and standard tuning of the *lyra viol* being identical with those of the lute, or else in staff notation using a high C clef (since this embraced the best part of the instrument's compass). Printed collections of *lyra viol* music in tablature issued during these years include books by Robert Jones (1601), Tobias Hume (1605 and 1607), Thomas Ford (1607), Alfonso Ferrabosco (1609) and Thomas Corkine (1610). Examples of the use of staff notation for the same instrument may be found in Hume's books, in Notari's 'Prime Musiche' and in many manuscripts.

I would suggest, therefore, that the first four of Gibbons's *Fantasies* were composed for violin, *lyra viol*, bass viol and continuo; the clefs and compasses of the individual parts are perfectly suited to this combination of instruments, and the middle part often confirms Mace's remark about retorting against the treble. The three men named by Playford as pioneers on the *lyra viol* were among the colleagues of Orlando Gibbons in the *Private Music* of King James I; once again, Gibbons's *Fantasies* can be closely associated with his new appointment in 1619 and with the specialized musical resources and talents available only in the *Private Music*.

The instrumentations I have suggested for the *Fantasies*, then, are perfectly consistent with a proposed date of about 1620 for their composition. In all the nine *Fantasies* the melodic lines are too angular and the phrases too short for the music to belong to the first decade of James I's reign. If experienced commentators like the

late Gerald Hayes dismissed them as "some of the dullest music written for viols in any age or country", this would now seem to be because not one of them was written for the classic consort of viols. They are music not of the past but of the future, for a broken consort of violins, viols and organ. In the development of music of this kind Italian composers, of course, played a very great part; but Biagio Marini's earliest violin music was not published until 1617, Bernardi's and Turini's not until 1621 and Salomone Rossi's not until 1622 (Rossi's instrumental pieces of 1607 and 1608 have recently been republished by Schott, edited by Giesbert; their style is primitive in the extreme, and the title-page wording makes it clear that they are music neither for violins nor viols, but for violas—the first of the modern violin family to be enriched with a chamber music repertory of its own). Thus not even the Italians had solved the problems of writing for the violin by 1620; Orlando Gibbons's *Fantasies* are pioneering attempts, composed in another land and at a time when Thomas Lupo was about to receive an additional appointment as "composer for our violins, that they may be the better furnished with variety and choice for our delight and pleasure in that kind" (warrant dated 16 February 1620/21).

The dedication of the *Fantasies* to Edward Wray is another revealing factor, confirming the proposed date of about 1620 for their composition and publication. Third son of Sir William Wray, Edward was admitted a Fellow-Commoner of Sidney Sussex College in 1602, entering Lincoln's Inn in 1605. His rise to royal favour seems to have followed Buckingham's star, which did not begin to shine until 1616. In 1610 Edward Wray was no more and no less than any other young lawyer of twenty-one, neither known nor rich nor influential, and it is hard to believe that Gibbons would have chosen such a patron for his unusual music-books if they had in fact been published at this time. But by 1620 or so Wray had become a person of considerable consequence; as Groom of the Bedchamber² he belonged to the inner circle of the royal entourage—a circle that included the musicians of the privy chamber, with Thomas Lupo playing the violin, Orlando Gibbons at the "privy organ", Giovanni Coperario and Alfonso Ferrabosco on the *lyra viol* or the violin, John Dowland as a lutenist and Prince Charles playing his part "exactly well" on the bass viol.

The size and format of the engraved part-books support this suggested date of publication. The facsimile title-pages given in

² In the introductions to Vol. XVIII of his edition of Byrd's works, Fellowes states (p. iv) that Wray was Groom of the Bedchamber from 1619 to 1622; this reference came to my notice after the present article had been set up in type, and it confirms my arguments.

Greg's monumental bibliography of the earlier English stage confirm the impression one forms after a survey of the title-pages of Jacobean madrigal books: fashions in English printing changed slowly but quite steadily during Gibbons's lifetime. The size, format and style of lettering used for the part-books of his *Fantasies* are undeniably more modern than those of music-books published about 1610.

To sum up, I would propose the following arguments for the printed '*Fantasies of Three Parts*' by Orlando Gibbons:

(i) *Fantasies* I-IV were composed for violin, lyra viol, bass viol and continuo (extemporized from the bass line on a chamber organ). In composition, as in performance, they reveal more of the viol than of the violin.

(ii) *Fantasies* V-IX were composed for two violins, bass viol and —by analogy with Coperario's suites—chamber organ. A typical example of Lupo's music for the same combination of instruments is printed as No. 11 in the volume of '*Jacobean Consort Music*', though the editors were wrong in assigning it so firmly to an unaccompanied consort of viols; it shows the same stylistic features that occur in the last five *Fantasies* by Gibbons, including sectional structure, a middle section in triple time and a heterogeneous texture. It will be seen from the suites by Coperario published in the same volume (Nos. 102 and 103) that the organ part in music of this kind was little more than a copy of the bass viol part, hardly justifying the cost of engraving it separately. Compare in this respect Purcell's '*Sonnata's of III Parts*' of 1683: not only is the title similar to that of Gibbons's *Fantasies*, but the preface apologizes for the delay in publication occasioned by having "the whole Thorough Bass . . . Engraven, which was a thing quite besides [the composer's] first Resolutions". Strange as it may seem, Purcell had apparently first envisaged the publication of his sonatas in only three part-books, one for each stringed instrument; was his precedent the Gibbons *Fantasies*? Engraved plates are much more powerful than movable type in the formation of musical taste, for they can be used over and over again until they wear out. The last known edition of '*Parthenia*' was printed in 1659 from the original plates made in 1612, and the Gibbons *Fantasies* are among the recently printed music-books advertised by Playford on the last page of Henry Lawes's first book of '*Ayres and Dialogues*', published in 1653. It is very likely, therefore, that the '*Fantasies*' were still in print during Purcell's lifetime.

(iii) All nine fantasies (perhaps also Gibbons's other fantasies, and certainly the fantasies by Lupo and Coperario published in Amsterdam in 1648) were composed for the Private Music of

King James I, at a time when Gibbons, Coperario and Lupo were playing chamber music with Prince Charles; note the force of the adjective in the Dutch title 'Twenty *Royal* Fantasies'.

(iv) The Gibbons Fantasies were published between 1620 and 1622—not earlier than 1620, since Gibbons is described as "Late Organist . . . in ordinary" and the Fantasies must presumably have taken some time to compose and engrave; not later than 17 May 1622, since Gibbons still calls himself "Batchelour of Musick", and this was the date of his Oxford doctorate. The tone of the dedication of the books "To the pattern of virtue and my honorable friend Mr. Edward Wray, one of the Groomes of his Maiesties bed Chamber" suggests that Gibbons was showing gratitude for services rendered, rather than expectation of favours to come. It would seem reasonable to suppose that Gibbons owed his latest advancement to Wray, whose position gave him unusual opportunities for recommending his friends to royal attention; quick gratitude is best, and I am inclined to believe therefore that 1620 is the most probable date of publication.

(v) The phrase of the title-page "the like not heretofore extant" could mean only that engraved part-books were in themselves a novelty. But for music published in parts engraving presents no advantages over type-setting; the phrase is therefore far more likely to refer to the style, instrumentation and purpose of the music. If the arguments outlined above are accepted, then the Gibbons 'Fantasies of Three Parts' become the earliest violin music printed in England; they include some of the earliest "trio-sonatas" composed in Europe; and Gibbons (*d.* 1625), Coperario (*d.* 1626) and Lupo (*d.* 1628) must henceforward be considered among the pioneers in the development of abstract chamber music for the violin. The Gibbons Fantasies can thus claim a very special place in musical history; Gibbons and his colleagues appear to have initiated a distinctively English style of music for violins in broken consort with viols and chamber organ, a style that stretches unbrokenly through the compositions of Jenkins, Lawes, Young and Locke, to culminate in the trio-sonatas of the incomparable Henry Purcell.

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DVOŘÁK'S FIRST CELLO CONCERTO

By JOHN CLAPHAM

SEVERAL works written during the years immediately before and after 1865 were destroyed by Dvořák, but his first Symphony, in C minor, the 'Cypresses' song cycle, the cello Concerto in A major and the Symphony in B flat major, all of which were composed in that year, have fortunately survived. The cello Concerto bears the inscription "Concerto for Violoncello with piano accompaniment dedicated to my good friend Ludwig Peer in friendly remembrance. Antonín Leop. Dvořák." At the end of the manuscript Dvořák wrote "Thanks to God. Finished on 30 June 1865, at 6 o'clock in the evening. A. L. D."

The manuscript is neatly yet hastily written, for hundreds of accidentals are omitted and clefs are frequently incorrect. Compared with his later manuscripts this one is extremely tidy. One wonders whether Dvořák intended the orchestral part to be devoid of thematic interest during the solo sections, as it is most of the time. He might have remedied this deficiency to some extent had he scored the work for orchestra, and would certainly have done so had he returned to it later with the intention of revising it, but probably he intended to destroy it. The manuscript is far from being a sketch, for hardly anywhere has the piano part been left incomplete. There is very little crossing out, but in some places slips of paper have been attached so as to cover bars that he wished to change, and these have his second thoughts written on them. The Concerto was lost until 1925, when it was found in Württemberg. It is now in the British Museum (Add. MS 42050).

A practical performing edition of the work was prepared and scored for orchestra by Günter Raphael, and appeared in published form in 1929; but Raphael felt obliged to make such radical changes that his professed aim, to make the work accessible because of its melodic and harmonic originality and its historical value, loses some of its cogency. He omitted large sections, completely recast others and introduced substantial portions which he composed himself, so that it is impossible for the uninitiated to know what was actually written by Dvořák. Admittedly the manuscript, as the composer left it, shows many signs of inexperience, but if the editor's aim was to show up the Dvořák of 1865 in its best light, he could have done so with far more discretion. It was hardly necessary to create development sections, no hint of which was given in the original, nor to present themes in forms completely at variance with Dvořák's

intentions in the most important places, that is, when they are first heard. One excuse that Raphael made for his sweeping changes is completely without foundation, and has unfortunately misled Dvořák's biographer, Sirp: Dvořák's work would take about fifty-two minutes in performance, and not, as Raphael stated, "at least one and a half hours". The latter's own edition takes about half an hour. Raphael has reduced Dvořák's first movement from 703 to 405 bars and the rondo from 732 to 376, but he only found it necessary to reduce the already short *Andante cantabile* from 125 to 105.

Some other works of Dvořák's early years, like this Concerto, show the composer's desire for unification. It is reasonable to assume that the similarity between a brief section of the finale of the string Quintet in A minor, Op. 1, and a theme in the slow movement of the same work was more than an unconscious reminiscence, and similarly the prominence given to the notes E, F sharp and C sharp at the beginning of three of the movements of the string Quartet in A, Op. 2, may also have been deliberate. In the Symphony in C minor of 1865 three chords from the first movement are quoted prominently in the *Adagio*, and a drum motive in the first movement returns at the end of each of the other three movements. Five years after the cello Concerto Dvořák wrote the Tristanesque string Quartet in E minor on a one-movement A.B.A.B.A. plan that owes its origin to Liszt, but he must have been dissatisfied with this work, for he destroyed the score. In the Quartet in B flat, which followed soon after, the main theme of the first movement returns four times in the finale. The A minor Quartet, Op. 12, of 1873 is rather more curious. In this work Dvořák joined together four incomplete movements, used the same basic theme for the first three of them, and in the scherzo section included a development of the scherzo and trio themes and also three variations on the trio melody. Dvořák later separated the four sections and made several other alterations. He was much more successful in later years in the partial unification achieved by using again a theme taken from an earlier movement, as in the Trios in B flat major and F minor and the Quartets in D minor and G major, and he went even farther in the same direction in the Symphony 'From the New World'.

In the early cello Concerto the first movement tapers successfully into the *Andante cantabile*, without the help of a common theme, but the second and third movements are not joined. The first and third movements are linked thematically: forty bars of the first orchestral *tutti* of the first movement are heard in full in the coda of the rondo and shortly afterwards a theme from the same *tutti* is used. Oddly enough this theme was ignored when the first-movement themes

were recapitulated. Perhaps Dvořák's conscience pricked him, for he gave the missing theme twice to the soloist in the rondo's coda.

Dvořák's arrangement of *tutti* and solos is unsatisfactory. In the first movement the first solo extends over the whole of the main exposition section in the normal way and is followed by the second *tutti*, which is a restatement of 22 bars of the first *tutti*. The second solo covers the whole of the free fantasia and the much shortened recapitulation, and then continues unbroken until the end of the *Andante* is reached. Nevertheless it is interesting to note that Dvořák is feeling his way in the first movement towards the kind of short-circuiting of the recapitulation which he achieved so brilliantly in the B minor cello Concerto. Between these two works his only concertos were those for piano and for violin.¹ The piano Concerto was written on much more orthodox classical lines than the first cello Concerto and has no telescoping in the first movement, but in the violin Concerto such a drastic reduction was made in the length of the opening movement that the result is far from satisfactory.

Little restraint was exercised by the composer in the solo sections of the opening movement of his first Concerto. Once the solo cellist enters one lyrical idea follows on another, separated at times by bravura passages which exploit the wide compass of the instrument. The free fantasia cannot be regarded as development of the principal themes in the classical sense, for its material is tantamount to being new. Of the two themes on which it is based, the first takes the first bar of the main theme as its starting-point and then pursues its own course; the concise second theme, which serves for some rapid key changes, is only indirectly related to the main theme.

In contrast with the first solo and the free fantasia, the ternary opening *tutti* is far more disciplined and coherent. Its first theme:

Ex. 1.



is *andante* when first heard and *allegro* when it returns; it is not unlike the introductory theme of the C minor Symphony:

Ex. 2.



and when the rhythm changes later to $\text{♩} \text{♩} \text{♩} \text{♩}$ | the resemblance is more marked. A few bars after the first appearance of Ex. 1 a fresh theme is heard:

Ex. 3. *Allegro assai*



which has similarities of rhythm and melodic shape with the next idea:

Ex. 4.



This contains a hint of the dotted rhythm of Ex. 1. The theme of the middle section of the *tutti*:

Ex. 5.



is derived from both Ex. 1 and Ex. 3, and it takes on a Mendelssohnian form after a few bars:

Ex. 6.



Theme 1 appears prominently in the exposition; Exs. 3 and 4 return in the second *tutti*, and not elsewhere in the first movement; Ex. 5 is not used again until the coda of the rondo. A brief cadenza occurs at the end of the exposition of the first movement, but there is no cadenza later in this movement. The whole of the first subject and part of the transition are omitted from the recapitulation, which is modified at the end so as to lead into the beginning of the *Andante cantabile*.

The first movement contains an interesting anticipation of a passage in the first movement of the second cello Concerto (bars 99-102):

Ex. 7.



Ex. 8.

Dvořák's predilection for freedom of movement from key to key, whether related or not, is as evident in the first Concerto as it is in the B flat major Symphony of the same year, and also in his later works. In the first *tutti* alone he modulates from C sharp minor through E major to C major, and then back to C sharp minor, and when the main theme returns it appears in C at first, but by the sixth bar is safely back in A major.


The second movement has a ternary basis to its key scheme, but the form is rather curious, and may be represented as follows:

ab ab a ca ca ca—short cadenza and coda

Theme "a" on its first two appearances and "ca" on its last appearance are in the tonic, but the intermediate sections are in other keys; "a" is much more important than its continuation, "b".

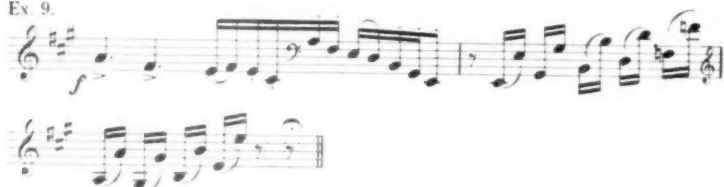
The rondo, with its fairly frequent alternations of *tutti* and solo and its symmetry of form is the most satisfactory of the three movements,

but like the first movement suffers from undue length. The form can be represented, somewhat simplified, as follows:

Introduction	6-8 time with prominent use of rhythm.	
Exposition	A BC A	
Free Fantasia	Development—Episode 1—Episode 2—Development, including an insertion of 16 bars of the Introduction.	
Recapitulation	A BC Episode 2 (in tonic).	
Coda	Includes substantial references to first movement.	

The cross-rhythm of the introduction suggests furiant rhythm. It gives a foretaste of the rhythmic vitality which characterizes the whole movement, and recurs frequently later on. The principal theme shows a conspicuous zest for life:

Ex. 9.



and commands a large pitch-range, like the effective first episode:

Ex. 10.



Only in this movement is the piano occasionally permitted to have thematic interest during solo sections while the cellist is playing. The rondo theme clinches the argument at the end of the work and then the movement expires in a whisper. Quiet endings are rare in Dvořák, but an earlier example is found in the string Quartet in A major, Op. 2, of 1862.

It is quite clear that Dvořák at the age of twenty-three had an abundance of musical ideas, rhythmic vitality and spontaneity, qualities which are most valuable and are characteristic of his maturity. He showed signs that he was learning his craft, but at that time, despite his profound admiration for Beethoven, he had not yet learnt how to discriminate in his choice of material and how to harness his steeds satisfactorily. His growing admiration for Wagner brought with it a prolixity which lasted several years.

EDMUND GURNEY AND 'THE POWER OF SOUND'

BY E. D. MACKERNESS

MR. GLADSTONE once said that he considered the 'Memoirs' of Mark Pattison (1885) to be one of the most tragic and most memorable books of the nineteenth century. The 'Memoirs' relate, it should be said, almost entirely to Oxford University, and to Oxford society in general. But whatever justification there may or may not be for Gladstone's opinion, it is certain that with the possible exception of Leslie Stephen, there is no Cambridge Mark Pattison. Yet a strain of pathos strongly reminiscent of the 'Memoirs' occurs quite unexpectedly at the end of a long essay on 'The Psychology of Music' in the second volume of 'Tertium Quid', published in 1887 by Edmund Gurney, Fellow of Trinity College.

This essay forms, as it were, a valediction to Gurney's earlier work, 'The Power of Sound' (1880) which, as he was right in prophesying, never ran to a second edition. After replying to some criticisms levelled against the book by his colleague James Sully, Gurney discloses that his researches into the nature of musical experience were originally occasioned by a frustrated ambition to become an executive musician. He writes:

How many people, I wonder, fully realise the significance of a life-long craving for a particular outlet of expression, in one to whom the mechanical means, lavished on numbers who set no store by them, are denied? . . . had the facility and the training been mine, and had I become a master of the art instead of being dragged at its chariot wheels, I should have troubled myself but little, and others less, with speculations respecting it.

The poignancy of this *cri de cœur* is intensified by the fact that the main outcome of Gurney's "speculations"—'The Power of Sound'—is very seldom read to-day. Yet the author's self-evident humility is all the more interesting because of its association with an attractive form of altruism.

Gurney went up to Cambridge in 1866. He pursued several courses of study at Trinity College. But, as F. W. H. Myers informs us in an obituary notice, "in spite of [his] divided interest, and of a late beginning—for he came to Cambridge ill-prepared—his singular acuteness in the analysis of language, his singular thoroughness in leaving no difficulty unsolved, secured him high honours and

a Trinity Fellowship".¹ Ernest Newman once claimed that "in point of sheer power and subtlety of brain Gurney has had few equals".² And Myers testified to his "intellectual insight, penetrating criticism and dialectical subtlety"—qualities which are evident in each paragraph of 'The Power of Sound'. More important than these, however, was Gurney's innate ability to develop those qualities of mind and character which were fostered by social intercourse amid the day-to-day life of what Mrs. Q. D. Leavis has called "Henry Sidgwick's Cambridge".

Apart from Myers himself, Gurney was intimate with such men as Sidgwick, Leslie Stephen, Croom Robertson, Carveth Read, James Sully and F. W. Maitland. Of these "educators" Mrs. Leavis writes: "They were open-minded men of very considerable personal culture who subscribed to the idea of a liberal education and the highest standards of disinterestedness".³ Gurney was never an educator in the same sense that Henry Sidgwick was, and in any case he was a less distinguished person than Sidgwick; indeed, his excursions (along with Myers and others) into the domain of "psychical research" seem at this time of day to have been decidedly eccentric. But that a man of Sidgwick's calibre could interest himself seriously in spiritualism is significant. Moral philosophy in those days was eager to work out the metaphysical ramifications of contemporary advances in science; but it also maintained a fervent "psychological" concern about tendencies in human behaviour. And the arts assumed a specific importance because of the way in which they seemed to act as reagents in the clarification of thought and feeling. In Sidgwick's case the critical intelligence was never dormant: his familiarity with modern literature was very extensive, and he lectured on that subject as well as on ethics and philosophy. Some of the comments contained in his letters—as given in the 'Memoir of Henry Sidgwick' (1906)—reveal an extremely well-balanced artistic sensibility.

This digression on Henry Sidgwick has been made to suggest something of the seriousness with which Gurney's circle treated the subject of *personal* "intellectual culture".⁴ Gurney's writings on literature (for example the essay on 'Poets, Critics, and Class Lists' and 'The Appreciation of Poetry' in 'Tertium Quid') are, like Sidgwick's, of a high order. In dealing with music—quite apart, that is, from technicalities—he adopted an attitude which one might

¹ F. W. H. Myers, 'Fragments of Prose and Poetry' (1904), p. 57.

² In 'The New Quarterly Musical Review', 1894-5, Vol. II, p. 110.

³ See 'Henry Sidgwick's Cambridge' in 'Scrutiny', December 1947 (Vol. XV, No. 1).

⁴ See in this connection Sidgwick's 'Miscellaneous Essays and Addresses' (1904).

(recalling the pioneer work of the Rev. H. R. Haweis in 'Music and Morals', 1871) describe as enlightened evangelism: this is predominant in 'The Power of Sound', but it is more noticeable in the musical sections of 'Tertium Quid'. In an essay called 'A Permanent Band for the East End' Gurney confesses, by implication, to feeling a sense of responsibility towards "those whose lives are struggling and forlorn . . .". It is clearly a social duty for the better-off to provide such people with a few modest luxuries; and music is a luxury which (it is Gurney's firm conviction) they can enjoy if once it is given to them. For him, music is not just "a delightful appanage of prosperity and refinement"; it is benefit meant to be shared by all. And Gurney's belief (as we shall see later) is that

the appreciation of the best and most refined music requires neither goodness nor refinement, though indirectly it may promote both; [that] it does not even require education, except such education as is involved in the very act of hearing; and that in respect not of *all* but of *much* good music (which on this very account we may claim to be the best), the fullest faculty of this appreciation is inborn in a large number . . . of the inhabitants of this country. . . .⁵

These passages anticipate some of the topics which will be touched on later. They point to the existence of a certain "delicate integrity of intelligence" which many writings on music and musical culture do not reveal.

During the nineteenth century a considerable amount of theoretical work was done on the origin and nature of music. In England one of the earliest of such treatises was Herbert Spencer's long essay in 'Fraser's Magazine' for October 1857 on 'The Origin and Function of Music'. This developed the thesis that music, being primarily vocal, had its origin in a modification of speech-sounds under the influence of a varying intensity of emotion.⁶ "The speech theory of the origin of music", says C. T. Smith, "has had considerable vogue and has often been accepted as an authentic fact".⁷ But Spencer's views were contested by Edmund Gurney in the 'Fortnightly Review' for July 1876 and later, more effectively, by Ernest Newman in his book 'Musical Studies' (1905). A more formidable antagonist than either of these, however, was Charles Darwin. In his 'Descent of Man' (1871) Darwin declared that, from an evolutionary point of view, music is anterior to human speech; it had its origin in the expression of amatory feeling, and

⁵ 'Tertium Quid', Vol. II, p. 99.

⁶ See Herbert Spencer, 'Literary Style and Music' (Watts's 'Thinker's Library', 1950), p. 49ff.

⁷ *Ibid.*, p. viii ("Wagner, working along his own lines, apparently subscribed to it . . .").

began as the *sung* expression of sexual passions in animals and in man; song thus preceded articulated speech communication in the experience of primitive people. Another study on the same subject was Weismann's 'Thoughts upon the Musical Sense in Man and Animals' (1889). More recent discussions are those by W. H. Hudson in 'The Naturalist in La Plata' (1891) and 'A Hind in Richmond Park' (1922).

Gurney discusses the work of both Spencer and Darwin in 'The Power of Sound'. But a more immediate influence on his thinking was exerted by the English translation of Helmholtz's dissertation on 'Sensations of Tone', which first appeared in 1873. This not only examined the physical bases of music, but laid the groundwork for a cogent explanation of the mental occurrences which accompany our response to organized sonorities. William Pole's 'Philosophy of Music' (1877) is an elaboration of Helmholtz's major propositions, and Gurney also uses this work exhaustively. But he is less concerned with the physical *facts* of his subject (though he has mastered them and insists on an accurate use of them) than with the quality of the reasoning which must follow on after the primary data have been sifted out. For as he says:

while Music . . . is a subject which a vast number of people care about deeply and appreciate truly, not one in a hundred of these has ever had a moment's independent curiosity to look beyond this direct delight, and to distinguish even the most general characteristics of the things which impress him or of his own impressions. The consequence is that among the deluge of musical talk and writing which the days bring forth there is hardly a view or a phrase too shallow or fantastic to obtain unquestioning assent.*

The great bugbear in musical discussion, according to Gurney, is the *open fallacy*. Thus in his essay on Wagner in 'Tertium Quid' he proclaims against "the prosaic fallacy that the essence of music is vague nameable expressiveness, instead of indefinite unnameable impressiveness. . . ."⁹ Elsewhere we hear of the Rev. H. R. Haweis's "disastrous and unmeaning premiss that 'Music covers the whole of life'".¹⁰ Throughout his writings Gurney brings into play an astonishingly powerful variety of logical arguments to set against the "barren verbiage and meaningless analogies" which he finds in so much current chatter on musical ends and means.

To summarize 'The Power of Sound' would be impossible because the book is so closely reasoned, and its prose style is intricate in the extreme. So it may be best to indicate a few of its leading

* 'The Power of Sound', pp. viii-ix.

⁹ 'Tertium Quid', Vol. II, p. 42.

¹⁰ 'The Power of Sound', Chapter XXIII, p. 526 (note).

themes and to relate them to others expressed in 'Tertium Quid'. Gurney begins his treatise by distinguishing between the "higher" and the "lower" senses in man. The sense of sight and the sense of hearing come into the former category, the other senses into the latter. The eye and the ear are outstanding among our bodily organs in that they alone can communicate to us the idea of beauty; and the "world of Beauty is pre-eminently the world of Form". Form, as we shall see, is an item of cardinal importance to Gurney. In his chapter on *unformed* sounds he points out that although the eye can look upon a sunlit marble wall for, say, half an hour at a stretch and still feel no discomfort, the ear cannot bear to be subjected to more than a few seconds of undifferentiated sound: the disagreeable effect produced when an organ cyphers is proof enough of that. In fact the ear demands that sounds shall eventually take on some kind of formal arrangement—unless, of course, they are to pass unnoticed, as so much of the "music of nature" does.

Gurney next stresses the artificiality of music, and its "constant and characteristic independence, alike at its highest and lowest, of ideas and emotions known and nameable outside itself".¹¹ And he has a long section in which he demonstrates that a work of art is an organism and not a mechanical construction. Yet by analogy one might argue just as plausibly that, say, a scientific treatise (not being in the least "mechanical" in its main characteristics, and as much a product of the human mind as a symphony) could be classed as a work of art. The answer to this difficulty, Gurney replies,

is involved in the special *differentia* of the imaginative work, that its life and growth is *from within*; that it does not appear as an external result, bearing to its author's activities the relation merely of a manufactured article to a machine; but as an actual picture of the activities themselves, of the author's living ideas and emotions, whose only result is to be reborn as part of others' lives.¹²

The element which holds music together is, of course, form. And to Gurney the most important aspects of music are melody and rhythm (or, as he calls them, melodic form and ideal motion).

In this connection it is instructive to compare Gurney's outlook with that of Pole. In his Introduction to 'The Philosophy of Music', Professor Dent notes that Pole's writing was doubtless influenced by the predominant theories of his day. Music for him is adequately represented by what we call the classics—the period from Bach to Brahms:

Handel, Mozart and Beethoven are the composers to whom he most frequently alludes; Wagner is never mentioned. The passage of time

¹¹ 'Tertium Quid', Vol. II, p. 37.

¹² 'The Power of Sound', p. 43.

has, as a matter of fact, made very little difference to the reputations of the composers for whom Pole professed respect. But the reader [of 'The Philosophy of Music'] must be warned that the musicians of the nineteenth century, both theoretical and practical, attached an importance to harmony which to us nowadays seems greatly exaggerated. Pole explains . . . the difference between the "horizontal" and the "vertical" view of music. His own age was very definitely "vertical" . . .¹³

Gurney, like Pole, has very little interest in the moderns; he draws on Beethoven, Schubert, Haydn and Mozart for his examples. But unlike Pole, he makes harmony subsidiary to melody: for him it is what a chord contributes to the melodic progress of the composition that matters, not so much the chord itself. Or, as he says in 'The Power of Sound':

The idea of the harmony as having an independent beauty with which it illuminates and transfigures the melody (an idea very common among those who have never themselves harmonised melodies, and to whom harmony appears as an endless store of magical effects capable of being turned on almost anywhere at a moment's notice) is really an inversion of the truth; for the melody being new and the chords old, we must say, if anything, that the melody transfigures the chords; and indeed nothing in Music is more striking than the power of a good melody to make a simple chord or juxtaposition of chords seem utterly new.¹⁴

On the other hand, novel harmonies will not make a tawdry melody anything but tawdry. It is only fair to Pole, however, to observe that he speaks of modern harmony in contradistinction to counterpoint, not merely in relation to melody pure and simple.

Gurney's preoccupation with melodic form brought him face to face with what he took to be the great musical crisis of the nineteenth century. The conception of melody and its place in musical composition was, he could see, gradually changing; and he wrote:

The entire essentialness of definite rhythm to melodic coherence (which means the existence of impressive melodic form), needs to be specially dwelt on, inasmuch as modern metaphysical speculation is by way of denying, and modern musical practice of ignoring it.¹⁵

Among modern composers, Schumann is taken to task for complaining of the tyranny of *time* in music; and Wagner seems to deny altogether the fact that satisfying melodies rely for their effect on strong rhythmic impulse. In an essay entitled 'A Musical Crisis' ('*Tertium Quid*') Wagner is represented as the villain of the piece, largely because he is obviously a man of great talents—though the good and the bad are so patently juxtaposed in his compositions.

¹³ 'The Philosophy of Music', p. ix.

¹⁴ 'The Power of Sound', p. 264.

¹⁵ *Ibid.*, p. 136.

Yet his defiance of "the fundamental principle of melodic formation" resulted in his conceiving works which, for all their "vaguely exciting background", can be seen to exhibit only "an invertebrate structure, [an] inorganic dispersion of bars and phrases and [a] lack of closely-knit motive".¹⁶ Is it possible, Gurney asks, that a composer who expects his music to be regarded as an extended melody lasting over a whole evening can be taken seriously? A single *morceau* from 'Don Giovanni' is of greater musical worth than the whole of the 'Götterdämmerung'. But the most organic and "inevitable" composer is Beethoven, "whose every sentence . . . reaches its furthest development".

Associated with the decline in respect for melody was the exploitation of musical "colour". As Gurney puts it in his essay on 'Wagner and Wagnerism': ". . . colour has become the bane of Music, and Wagner and his orchestra have been one chief cause of its becoming so".¹⁷ Wagner, in fact, had cast off all the inhibiting conventions and been content to throw himself fearlessly into the sea of music. But surely, Gurney argues, a definable melodic scheme is preferable to vague undifferentiated musical sensation? Yet the

common habit of single hearings—of treating music (often, alas! deservedly) as a sort of *douche* for the ear, not meant to stick or sink in—accustoms many to be quite content with vagueness; and then, I repeat, its real value becomes a snare. For, indeed, it is this which has enabled Wagner to represent as an *advance* the lapse into a sort of shifting coloured suggestiveness, bound to no independent virtue, of what is pre-eminently an art of form—the art whose great characteristic triumphs (including, of course, his own) are won by the extraordinary individuality of the shapes which it can present.¹⁸

The elliptical nature of Gurney's writing in places like this makes his prose not altogether easy to quote. But if ever a critic's work was *dispassionate* it is surely in Gurney's treatment of the issues raised here. At a time when controversies about Wagner were bitter, and not always intelligently conducted, Gurney maintained an extraordinary impartiality (despite the fact that he did not like the man's music!) which compares interestingly with the attitude adopted by, say, W. J. Turner at a later date.¹⁹ Gurney felt that modern developments in music were giving rise to a certain flabbiness of emotion which was as deplorable in its way as the intellectual slackness which leads to false and crooked thinking. He also assumed

¹⁶ 'Tertium Quid', Vol. II, p. 80.

¹⁷ *Ibid.*, p. 15.

¹⁸ *Ibid.*, p. 76.

¹⁹ On the subject of the Wagner "fraud" (*sic*) Gurney and Turner reached almost identical conclusions. See Turner's 'Facing the Music' (1933), p. 96.

—though probably on insufficient evidence—that the crisis in music itself was bringing about a crisis in the field of musical criticism. And Gurney held Wagner to be partly responsible for this, as we gather from his critique of an article on the national idea in music which Wagner had published in the 'North American Review'. Gurney maintained that this was full of fallacies and even contained reasoning that went *against* Wagner's initial contentions: his evidence did not support the case he attempted to make. Unfortunately for us, Gurney has too little to say about current music criticism in England; but he was clearly trying to discountenance the growing tendency to substitute *in abstracto* discussion for detailed analysis of specific instances.

Although he devotes a whole chapter of 'The Power of Sound' to 'Musical Criticism', Gurney does not have much of importance to say about the language and practice of criticism itself. But since he conceives of music—so far as it is a "discipline of emotion", that is to say—in much the same manner as does the Rev. H. R. Haweis, it is interesting to examine the way in which he treats the subject of music and morals.

In their writings on music both Gurney and his friend James Sully show some respect for Haweis's "slight yet suggestive analysis of the emotional side of music", as Sully called it in 'Sensation and Intuition' (1880). But they bring to bear on the subject certain discriminations which had not occurred to Haweis. It need hardly be said, perhaps, that Gurney is directly opposed to the central thesis of Haweis's book 'Music and Morals'. Despite his mildly reactionary tastes, he was alive enough to the complexities of modern music to see that the simple correspondences between a musical texture and the emotional attitude to which (according to Haweis) it could be said to give rise are not sufficient to explain the actual nature of experience. Modern music, Gurney believed, perpetually raises the mind to a state of elevation which is as remote from *moral* as from *immoral* suggestion:

No amount of such analogies as *e.g.* Mr. Haweis has attempted . . . between Beethoven and morality, in point of balance, restraint, reasonableness, and so on, will bridge over the gulf or turn artistic impressions into ethical promptings. Nor even where certain describable emotional states may be plausibly said to be produced by special kinds of music, as the languorous, the triumphant, and so on, can these be accounted less external to the general character of the hearer. . . .

In any case, as Gurney argues:

it is hard to see how [that special atmosphere], uncharged (according to his own admission), either naturally or by association, with any

idea applicable to life, can in any direct sense have force to mould conduct. The emotional states where the mind receives a bias are those which depend on some working idea, and which can therefore be summoned up by recalling the idea. An atmosphere can only permanently affect our moral and mental habits when we can make it surround some more definite nucleus.²⁰

Gurney is careful, incidentally, not to underestimate the Rev. H. R. Haweis's contributions to this subject.

He does not deny that moral considerations do enter into the purview of the musician; as, for instance, when a composer is called upon to decide what attitude he is to adopt towards his audience—whether or not, in other words, he shall write *down* to intelligences of sub-adult standard. But as far as the music itself is concerned, there is no *immediate* link between musical sensations and moral propensities. "But Mr. Haweis contends that the symphony of Beethoven stands in direct relationship to the *morality* of the *listener*; while I maintain", says Gurney,

that it is in the greater *beauty* of the work, and the consequently deeper and more enduring *pleasure* of the listener, that Beethoven's strenuous labour, patient self-criticism, and general moral superiority to Rossini (in combination, of course, with his immeasurable superiority of genius), take effect.²¹

Where Gurney readily agrees with Haweis is in recognizing the existence of a "realm of pleasurable emotion" to which music especially appeals. Helmholtz and others had contended that music does not give rise to definite and nameable emotions, but rather to moods or emotional frames of mind (*Gemütsstimmungen*). It is easy, perhaps, to see how such moods tend to affect the listener's general awareness; but it is not so simple to characterize—as, of course, Gurney refuses to do—the effect they may have on actual behaviour. In Gurney's view the major (and safe) criterion is that of *pleasure*—or rather, it is the *only* criterion worth applying when value-judgments are in question:

The pleasure, from its peculiarity, its power of relieving the mind and steeping it as it were in a totally new atmosphere, its indescribable suggestions of infinity, and its freedom from any kind of deleterious after-effects, is of an extremely valuable kind; and moreover, since indirect effects may be to the full as strong and important as direct, my argument would not affect the fact, but only the grounds, of the connection of Music with morality.²²

Gurney's "hedonistic" view of music as an art and as a national possession is explicit and far-reaching; for the region of pleasurable

²⁰ 'The Power of Sound', p. 375.

²¹ *Ibid.* p. 377.

²² 'The Power of Sound', p. 369.

(musical) emotion provides in his view a welcome balm for the strange disease of modern life.

But the "pleasure" principle, to whichever art it is applied, is open to criticism under several heads.²³ Gurney's allegiance to it is, perhaps, the single serious weakness of his writing. For he seems to have overlooked the fact that there are degrees of "pleasure". And not every listener can be trusted to observe the kind of critical scrupulosity which we find displayed in 'The Power of Sound'²⁴; indeed, the majority of people whose interest in music is not profound can seldom be relied upon to give an accurate report on their own response to given musical works. As James Buchanan aptly remarked in an article on 'The Education of Audiences' ('New Quarterly Musical Review', 1895, Vol. III, p. 105): "Pleasure-loving people are not usually analytic". Moreover, the number of people who seek vicarious and indolent pleasure from music is extremely large. Yet Gurney reckoned without them; and in spite of his dialectical subtlety, he overlooked the fact that the art of music, like the other arts, changes from generation to generation. This was pointed out by William Wallace, who noted that Gurney "constantly speaks as if music had then reached its ultimate stage. He ignores the teaching of history, while the alteration of taste to which he refers should have cautioned him against his naive enthusiasms".²⁵ This is a somewhat hasty dismissal of Gurney's remarks, but it does make an important point; for is it not legitimate to argue that the kind of pleasure which a listener derives from the music of Delius or Debussy may be just as "valuable" as that experienced during the performance of a Beethoven symphony? Gurney wondered whether Brahms would ever be anything like the *power* in European music that Beethoven had been; but he was surely unwise to refuse to negotiate with the music of the future.

Mention has been made of the altruistic trait in Gurney's character. This was associated with his conviction that the pleasure-giving properties of music might be more widely utilized. Like Haweis, Gurney wanted to see the life of the populace rendered more tolerable than it then was; and he believed that music could help in this connection. He writes:

Music not only speaks intelligibly to the masses, but speaks to them, when the rare chance is given, by its very choicest and noblest utterances. These are the facts which constitute the special uniqueness

²³ A series of chapters on pleasure and the pleasurable as related to art and criticism appeared in the second volume of E. S. Dallas's 'The Gay Science' (1866), where some contemporary theories on the subject were summarized.

²⁴ William James in 'The Principles of Psychology' noted Gurney's intense appreciation of "purely acoustical form".

²⁵ William Wallace, 'The Threshold of Music' (1908), p. 9-10.

of its popularity; and which are the more interesting in that they could hardly have been asserted with all possible confidence, or estimated at their true value in the history of art, until the present era.²⁶

It is the very fact that music exists in a world remote from mundane actuality which recommends it as a *panis angelicus* for those who have no special knowledge of what is implied by the term "musical appreciation". "Of the legion of Wagner's fallacies", says Gurney, "the supposition that the life of a people's music can or ought to emanate from special performances for an *élite* few at some favoured centre, is the grossest insult both to music and people, to say nothing of common sense".²⁷ Ideally, the people should be encouraged to make music for themselves in their own homes; but failing that, what is needed is a kind of musical St. Paul's, where the masses can go freely to take daily spiritual refreshment, as it were. In 'The Power of Sound' Gurney tabulates the characteristics of a "people's art", which he gives as five in number. It must presuppose musical instinct; it must be capable of being appreciated by the "vulgar"; it should be fairly easy to memorize; it should be capable of informal presentation; and, lastly, it should be capable of dissemination without difficulty. In this connection Gurney stresses the importance of folksong as a kind of repository for a people's melodic genius. But unfortunately the populace as we know it is subjected (or at least was in Gurney's time) to a spate of vulgar tunes and laboured rhythms in the music conveyed to them by street bands and barrel organs. But, says Gurney:

I would observe that the people have to take what they can get, and that the repertory of tunes open to the poorer classes in England is extremely limited; if they catch up clap-trap, it is greatly because they cannot pick and choose . . . they would sing and whistle good tunes, and do, when they can get the chance of knowing them, infinitely more *con amore*.²⁸

Enough is said here, perhaps, to indicate that Gurney's treatment of the music-for-the-people theme is entirely free from sentimentality. It is an extension of the humanitarian interest in "sociology" which is evident in his writings on psychical research and vivisection. F. W. H. Myers alludes to Gurney's "profound sympathy for human pain, [his] imaginative grasp of sorrows not his own, which made the very basis and groundwork of his spiritual being".²⁹ And this sympathy for anything which may result in the possible good of others is diffused throughout Gurney's musical writings.

²⁶ 'The Power of Sound', p. 398.

²⁷ 'Tertium Quid', Vol. II, p. 92.

²⁸ 'The Power of Sound', p. 403.

²⁹ Myers, 'Fragments of Prose and Poetry', p. 58.

If Edmund Gurney's work on music had any "influence", it was on the minds of those who were unusually inquisitive about the subject of musical æsthetics. In 1918 James Sully wrote:

Looking today upon the ponderous tome [*i.e.* 'The Power of Sound'] as it seems to weigh down my bookshelf, I recognise that it is one of the works—such as I, too, perhaps, am not guiltless of having produced,—which are too large, too exhaustive, and too impartial to arrest the eye of any but a very few specially interested and patient students. For these, however, it will remain a monumental achievement, by far the ablest attempt yet made to solve the complex riddle of music.³⁰

It is a debateable point, perhaps, whether our musical experiences need to be discussed at the level maintained throughout 'The Power of Sound'. And it might even be claimed that the writings of men like George Bernard Shaw (in 'Music in London'), W. J. Turner and Donald Francis Tovey are of greater value—albeit different in kind—as musical literature than Gurney's elaborately worked-out chapters. But the standards to which Gurney subscribed were to some extent derived by him from membership of the intellectual milieu to which he belonged. Mrs. Leavis has said that Henry Sidgwick could never bring himself to *popularize* the subjects he taught. It was exactly the same with Edmund Gurney. He was sternly opposed to simplification and *prima facie* assertions; and his work, however outmoded it may appear to us now, shows that musical experience is susceptible, at a high level, to logical analysis in the same way as ethics and psychology are. It also confirms the impression, vaguely suggested in the writings of Haweis, Ruskin, Francis Hueffer and others, that music is influential in improving the general health of the mind.

³⁰ Sully, 'My Life and Friends: a Psychologist's Memories' (1918), p. 224.

FRENCH SONG ON THE GRAMOPHONE

BY DIANA McVEAGH

LET me follow the example of Mr. Colin Mason in the last article in this series, and describe my gramophone. I use a Connoisseur transcription motor with ultra-lightweight pick-up arm and Mark II head with diamond stylus, connected through a Baxendall amplifier circuit to a bass-reflex speaker unit in a separate corner cabinet. Like Mr. Mason, I have been dependent for this article on the generosity of the recording companies and sometimes refer to the existence of a record I have not heard—though this survey makes no claim to be comprehensive. While agreeing wholeheartedly with Mr. Mason that the music and its performance is more important than the finer points of its reproduction, I was surprised at the specific criticism of recording which he raised. It seems to me precisely in dealing with dynamic perspective—what Hi-Fi calls “contrast expansion”—that recent recording has made such strides, and I have been struck by the wide and natural dynamic range on some new releases.

Not, however, on the records I am to discuss, for by their nature French songs do not demand of recording engineers, nor yet of the listeners' gramophones, the digestion of extreme dynamics. That is one reason why the subject is particularly well suited to recording. Another is the rarity of the songs in concert programmes. How often can one hear anything from ‘Nuits d'été’ except ‘Absence’ or perhaps ‘L'Ile inconnue’? How often can one hear the Villon Ballades or the Don Quixote songs, to say nothing of ‘L'Horizon chimérique’? Add to that the fact that recording can whisk over the water artists like Bernac, Tourel, Danco, Kolassi and Souzay, a group whose common denominator is intelligence—a virtue I have heard tell is not lavished on singers—and it becomes clear why French song and the gramophone are ideally mated.

Decca lead the way by a big majority of disks. E.M.I. has the more dubious honour of heading the list of valuable deletions, though Maggie Teyte's and Pierre Bernac's 78s would no doubt be reissued as L.P.s if there were demand enough. I make no apology for referring to their deleted records, since the patient and diligent collector has a good chance of acquiring them from second-hand dealers. France is now producing L.P.s at great pace, and though many of the records listed in the most recent issue of *disques de longue durée* are Deccas available here too, I would remind readers that it is

now possible to buy French records with no difficulty (from, for instance, William Lennard Concerts, Ltd.).

France came later than Germany to the cultivation of romantic song and produced no composer contemporaneous to Schubert. But while Schumann in his *annus mirabilis*, 1840, was pouring out his heart to Clara in 'Frauenliebe und Leben' and 'Dichterliebe', Berlioz was laying the foundation-stone of the French *mélodie*. The Decca sleeve-note gives the date of composition of his song-cycle 'Nuits d'été' as 1832; Frits Noske points out that even had these six songs been written in 1834 that would still have been four years before the publication of Gautier's poems. Grove prudently gives 1834-1841 for their composition. What is certain is that they were published in 1841, that they were the first songs of their kind in France, and that they still seem original and beautiful to-day. There are two recordings, by Suzanne Danco on LXT 2605 and by Eleanor Steber on NBL 5029. (V.S.M. have just produced a recording by Victoria de Los Angeles.) Choice between them is not easy. Miss Danco sings in her native language while Miss Steber's French is merely fair. Miss Steber sounds as if she is singing in a vast empty hall with the orchestra in another room; Miss Danco is well recorded. She chooses brisker tempi for all the songs, nearer the given metronome marks, and her spring-like voice is pretty throughout. Miss Steber, except for some pinched high notes, is more beguiling and can command more varied vocal colour. To listen to both the records of these songs is to be given a history lesson: their nature is dual, for their origins were diverse. For Miss Danco they are chamber music. Their association is with the German *Lied* or the French *salon*. Therefore she is most convincing in 'Villanelle', a near-strophic miniature which shakes hands with *Lieder*, though the wonderful harmonic excursion at the end of the second line is pure Berlioz; in 'L'Île inconnue', the most conventional of the set; and in 'Absence', the most intimate. For Miss Steber the songs are operatic scenes. While she overdramatizes 'Absence', her two laments are grander and more spacious than Miss Danco's, and her darker, more full-blooded voice conveys all their passionate melancholy. Compare, for example, both singers in the line "ni messe ni *De Profundis*". In brief Miss Danco sings for Wigmore Hall, Miss Steber for Covent Garden. A purely material point tips the scale in favour of Miss Steber: Philips have managed to add three extra songs to their disk. These are 'La Captive', 'Le jeune pâtre breton' and 'Zaïde', all beautiful and all unobtainable elsewhere.

Gounod's first two songs date from the same period as 'Nuits

d'été', but the majority of them were written in the 1870s and 1880s. Gérard Souzay devotes a whole disk to them (LW5097) and so does Renée Dornia, in France. Gounod's delightful melodic gift was perfectly at home in his songs, which owe something to Mendelssohn and were themselves owed much by the young Fauré. But hearing seven of them running makes one uncomfortably aware of mannerisms such as the frequent repetition of the last lines of a verse of the jog-trot rhythm, which Souzay's accompanist, Jacqueline Bonneau, fails to conceal. Her charmless playing is one reason to prefer Suzanne Danco's record on which she too sings 'Venise' and 'Viens! les gazons sont verts!', more gaily, less romantically than Souzay. Her third song, 'Au rossignol', is in Gounod's bland, *religioso* style, ending with a cadence which is almost a self-parody. To get Miss Danco's three Gounod songs one must also have four Bellini songs, and one would miss Souzay's best performance, 'Ce que je suis sans toi'.

There are not many composers whose worthwhile output of eighty-five years can be got on to one L.P. record. Such a composer was Duparc, whose twelve principal songs are sung by Gérard Souzay on LXT 2823. Duparc's direction, "avec un sentiment tendre et intime", is specifically for 'Chanson triste', but is apt for most of his other songs. It is apt, too, for a description of Souzay's voice. He sings these as the romantic songs they are, more inwardly than Panzéra did on his famous pre-war set. The point is distinctly shown in the two singers' choice of tempi. Panzéra's 'Extase' must be nearly twice the speed of Souzay's, which is of a languorous sweetness. Since 'Extase' is one of the finest bits of 'Tristan' not written by Wagner (Duparc is said to have imitated the style, though absorbed is the truer word), Souzay's interpretation has justification. Maggie Teyte took the same view, but her excessive *tenuto* on each bar-line destroyed its own effect, and the song swoons. I believe her 'Phidylé', however, to be ravishing, and Bernac's performance of 'Élégie' and 'L'Invitation au voyage' is very fine. There are French complete recordings by Germain and Maurane.

Chausson is in the same lineal descent as Duparc, since both were Franck's pupils and both were French lyricists broadened by Wagner. But while Duparc's songs have solidity enough in their firm outlines and sturdy basses, for all their disquieting, romantic exhalations, Chausson indulged in a comfortable melancholy round which clings the slightly stale perfume of *fin de siècle*. Maggie Teyte recorded 'Chanson perpétuelle', but even she could not hide how thin and febrile is its climax. The 'Poème de l'amour et de la mer', a work scented and coloured like the lilac whose passing it laments,

is sung by Gladys Swarthout on ALP 1269 and Irma Kolassi on LX 3150. Miss Kolassi allows the music its full slackness and heavy nostalgia. (The Decca sleeve-picture of a tough salt in oilskins, in a little boat amid huge waves, is inapposite.) Those for whom so much lilac is oppressive can find the last verses of this scena and six other Chausson songs in Gérard Souzay's recital on LW 5201. Surprisingly here is variety. The songs have enough individuality to stand being played straight through, and compared with Gounod's their accompaniments are more pianistic and their word-setting is more flexible. Their order is excellently chosen, though one misses 'Le Cigale'. This can, however, be had in Mattiwilda Dobbs's recital on 33CX1154. The exquisite 'Le Colibri' was one of Maggie Teyte's most charming recordings.

All Fauré's single songs are recorded on five L.P.s in France. In this country there are Gérard Souzay's two recitals, six songs and 'L'Horizon chimérique' coupled with Schubert songs on LXT2543, and five of the Verlaine songs coupled with Ravel's 'Histoires naturelles' on LX 3149. The first record is good, though since 'L'Horizon chimérique' was dedicated to Panzéra his simpler, more virile performance, still in the French catalogue, should be considered. Souzay's second recital is a triumph and an indication of the improvement in his singing since his earlier recordings. Though no less sincere, he has shed that over-earnestness which made his collection of Old French Airs (LW 5091), to be frank, a little dull. His record of Chausson's songs is more acceptable than his earlier one of Gounod's, not only because of the music's greater variety, but also because of the singer's increased persuasiveness. The two Fauré recitals, issued at the interval of some five years, settle the matter. Maggie Teyte's 'Après un rêve' rates above Souzay's from his first recital (and certainly above Susanne Danco's on LW 5229), and Souzay in his 'Clair de lune' has not seen, as Miss Teyte so movingly did, that behind the carefree Watteau *fêtes galantes* which Verlaine evokes lurked always the threat of thunder. But in his second recital Souzay ignores no hints. Each line is instinct with imagination, and how his voice is completely his servant can be gauged from the way he drains away its natural vibrancy for 'Spleen'—"sans amour et sans haine" is grey and void—and immediately changes it with anticipatory delight for "voici des fruits, des fleurs". For this recital he is most sensitively accompanied by his perplexingly variable pianist, Jacqueline Bonneau.

The gem of the single Fauré disks is Maggie Teyte's 'Lydia', backed by 'Nell'. Bernac and Jeanie Tourel both made excellent recordings of 'Les Berceaux'; if I prefer Miss Tourel's it is because

her slower tempo and rich, consoling voice have more real *berceau* feeling. Choice is impossible between Maggie Teyte's and Bernac's 'Soir': each is exquisite and the epitome of the singer's style. Irma Kolassi's performance of 'Soir' (she also sings 'Automne' and 'Mandoline' on LX 3080) is put out of the running by her inept accompanist. Of Fauré, Suzanne Danco has recorded only 'La Bonne Chanson' (LX 3111) and has chosen wisely, for this cycle is the mature Fauré at his most sunny and extrovert. Even so, Miss Danco's approach is a little guileless, though she sings splendidly those confident, sweeping phrases by which at the end of many of these songs Fauré clinches what has gone before. She has no serious rival in Sophie Wyss, whose 78 recording lacks vitality. (Hugues Cuénod's new recording is on WLP 5278.) 'La Chanson d'Eve' needs a more acute interpreter and has found one in Irma Kolassi (LXT 2897), whose slightly reedy voice, if not strictly beautiful, is extraordinarily moving. Her performance has an air of distinction which is altogether admirable in the late songs of this most patrician composer. Would that she were now to record 'Mirages', four songs of like quality as far as can be judged from the old 78s by Lise Daniels.

With Debussy modern singers are most in competition with Maggie Teyte, who before the war recorded many of his songs with Cortot or Gerald Moore. Apart from their intrinsic value her performances are authentic in that she often sang to Debussy's accompaniment. To describe the magic of her singing is impossible, but it has something to do with a voice of enchanting candour used with a most sophisticated art so perfectly concealed as to make everything she did sound spontaneous. She seems never to have recorded the 'Ariettes oubliées', so that Suzanne Danco on LX 3052 does not have to lay her ghost. This is Miss Danco's best group of Debussy songs. She sings them with lively charm, and 'Chevaux de bois' is especially delightful. For the coupling of 'Chansons de Bilitis' and 'Le Promenoir des deux amants' she encounters the competition of Irma Kolassi on LW 5161. Miss Danco is a most accomplished artist whose performances are always intelligent and in perfect taste, but she is not a poetic singer, which is what Debussy demands above all else. Irma Kolassi's voice is more sympathetic, and she has a true *piano*, while Miss Danco dilutes her voice by making it breathy. Also, Miss Kolassi perfectly understands Debussy's pitched speech-rhythms, which she sings with every syllable clear and of musical quality, yet so sensitively inflected that the long lines are liquid and flowing. But it is the sheer poetry of her interpretation of these songs that makes them memorable. The same critical

points apply to the first set of 'Fêtes galantes' by Miss Danco on LW 5145 and the first two of these songs by Miss Kolassi on LW 5161. It is astonishing to find that the second set is not recorded on L.P. Decca should re-issue Souzay's 78, or, better still, get him to re-record it. His three Debussy songs on LW 5078 are orchestrally accompanied, which detracts from 'La Grotte' and 'Mandoline'. Bernac's performance on 78 of 'Colloque sentimentale' is more disillusioned because more understated than Miss Teyte's, and this old disk is additionally valuable because it is backed by one of the Villon Ballades. Bernac is the Plunket Greene of French singers. Like Greene's was, his voice is limited and not of outstanding range or beauty. He is nothing as naturally gifted as his pupil, Souzay. Bernac's power is through the word. He can pack a paragraph of comment into one syllable. He never misses what Greene called the "masterphrase" of a song. That is why his performance of the Villon Ballades is unsurpassed. Jacques Jansen sings them spinelessly (LXT 2774), Miss Danco sings them respectably (LW 5145) and Maggie Teyte sings the last one attractively; but Bernac breathes the air of the middle ages into them, and his poet is that contradictory mixture of desperado and humility haunted by the vision of death and decay. This music, tougher than any other of Debussy's songs, needs a voice communicative as Bernac's, which in the first Ballade can fasten with bitter delight on the image of a lover's decaying flesh, can encompass damnation and Paradise within ten syllables in the second—"l'ung me fait paour, l'autre joye et liesse"—and in the third can wink—for is not that what Bernac does at "Ay je beaucoup de lieux compris?"?

Chabrier's animal ballades of the late 1880s were a prick against encroaching Wagnerian pomposity. Friendly and droll, Chabrier's grasshoppers, turkeys and ducklings are sung about with some happy touches by Jacques Jansen (LXT 2774). The fourth song, 'L'Ile heureuse', shows less character. Ravel, more incisively, followed with his 'Histoires naturelles'. Bernac's and Souzay's performances are each first-rate, but quite different. Bernac (33 CX 1119) sings as a detached, observant and sardonic human being. His shrewd voice points the moral and cynically comments on the human frailties of the animals' behaviour. Renard's poems take on the barbed point of La Fontaine. Souzay (LX 3149) lets himself be emotionally involved, and his voice is absorbed and tender. Not La Fontaine for him, but Fabre, the patient naturalist of the winning style, as Larousse puts it. As he begins 'Le Grillon', Bernac is chattily telling a story, but Souzay has scaled himself down to be part of the scene he describes. Bernac's comment on the swan—"il

engraisse comme une oie"—is a scornful dismissal, Souzay's is an affectionate chuckle. History may claim Bernac's view as more authentic, since the songs were experiments in declamation and Souzay almost coaxes Ravel's recitative into a lyrical line. The wisest guidance in choosing between the two recordings is probably whether you want the coupling of Bernac's Poulenc songs or Souzay's Fauré, both excellent. Before leaving Regent's Park, there is an old 78 to look out for, Poulenc's 'Le Bestiaire', delightfully sung by Bernac.

Recorded Ravel is in the tiresome position of having two versions, each good, of all the important works except one, and that single one being poor. This is the 'Chansons madécasses', three prose passages set to the instrumental prescription of the American lady at whose suggestion they were written—flute, cello and piano. The music is by turn voluptuous and ferocious, but Jacques Jansen (LXT 2774) sounds strained and dull. Fortunately, Madeleine Grey's astonishingly vital performance, recorded under Ravel's direction, has been reissued in France. Jeanie Tourel would be a good choice for a new English recording. Bernac recorded the three Don Quixote songs, which, like Debussy's Villon Ballades, are meatier than the rest of the composer's output. The L.P.s by Souzay (LW 5078) and Aurelio Estanislao (LW 5192) are both good. The Frenchman has more warmth, the Spaniard more punch. Miss Danco's excellent enunciation is put to good purpose in 'Schéhérazade' (LXT 50131); she lets the words tell their own story without attempting an exotic interpretation. Jeanie Tourel's performance (33 CX 1029) is very well spoken of, and I have no doubt the darker colour of her voice is an advantage. Miss Danco sings the two Hebrew Songs straightforwardly with a dispassionate beauty (LXT 5031). Bernac makes a weary, fatalistic little song of the first, 'L'Énigme éternelle', and his 'Kaddisch' gains over Miss Danco's by being sung in, I think, Hebrew (33 CX 1119). Irma Kolassi is on her home ground in the Five Greek Folksongs, which she sings in her native language (LX 3080). Miss Danco threads her way very surely through the three Mallarmé songs (LXT 5031), but Miss Kolassi's performance, though equally good, is very harshly recorded (Mel 94002). It is a relief to hear her voice restored to its true quality in Milhaud's 'Poèmes juifs' (LXT 2897), a set of eight songs several of which would provide a very gentle initiation into bitonality. The conjunction of bitter harmonies and lulling rhythms is piquant. Piquancy of a slightly different order is a characteristic of Poulenc's two song-cycles, 'Banalités' and 'Chansons villageoises' (33 CX 1119), which he and Bernac perform with extreme elegance and wit.

REVIEWS OF BOOKS

The Music in English Drama from Shakespeare to Purcell. By J. S. Manifold. pp. 208. (Rockliff, London, 1956, 21s.)

For too long the songs in Shakespeare have been synonymous with music and drama on the seventeenth-century stage. Not since G. H. Cowling's 'Music on the Shakespearean Stage' (C.U.P., 1913) has there been any general study, so that, although Mr. Manifold's book is not the first ever written on the subject, as the jacket says, it is the first modern study of any breadth.

The book falls into three sections. The first examines the musical conventions of the Shakespearean stage; the second marks the changes made in these in Purcell's theatres; the third section is devoted to the author's suggestions for the musical productions of six plays ranging from Marlowe's 'Dr. Faustus' through Shakespeare to Dryden's 'Amphitryon'. In this last section the author's bias towards the musical rather than the literary side of his study is most noticeable.

However, it is on the first two sections, primarily the first, that the book rests its chief claim to attention. Taking as his point of departure the different instruments used on the Shakespearean stage, Mr. Manifold argues that each one of them or, in certain cases, families of them, signal certain persons or announce certain events. Trumpets herald royalty, cornetts dukes; hautboys announce festive occasions of the upper classes, the "town-musicians" or fiddlers play "at the weddings of the provincial gentry" (p. 83). The difference between the theatres of Shakespeare and Purcell is that in the latter, "the old 'signalling' function, in which the tone of an instrument is linked with external objects or with personal attributes conflicts with the new function of expressing dramatic emotions" (p. 107). The distinction is too straitly made: "the old 'signalling' function" was never the only one, and neither was the expression of dramatic feeling a new one. A wider reading both in the dramatic literature and the background literature of the period would have shown Mr. Manifold's puzzlement in the face of some of his own material's recalcitrance to fit into his scheme as being due to his own too rigid application of that scheme, and not to the failings of persons such as Massinger and Dryden.

On the Shakespearean stage the play was always the thing, but music, though it never attained the prominence it did in the Restoration theatre, was regularly used for its emotional appeal. In plays as different as 'The Tempest', 'Sophonisba' and 'The Martyr'd Soldier' the music, whatever signalling functions it may perform, is primarily important for its additions to the emotional impact of the play. The history of Shakespeare's musical development is of his making music more and more an emotional unit of his plays' structures. Dryden is chastised for defending his own use of drums and trumpets in battle scenes on the seemingly safe grounds that Shakespeare did it. This is to misunderstand the Shakespearean stage, says Mr. Manifold. Yet this realistic use of drums and trumpets was surely the accepted convention. Their noise covered the few men who were supposed to represent clashing armies, as much as

the scattered glimpses of the battle gave the impression of the widespread battlefield. Royalty was often present, but the battle was the prime occasion of the noise. Their sounding in 'Bonduca', for instance, is clearly a part of this tradition (in what is a particularly spectacular stage battle) rather than an indication that "both commanders are present in person" (p. 40). There are many references to the warlike associations of these instruments: 'The Noble Gentleman', fatuously believing himself to have been made a peer, commands their "warlike sound" to be heard before him. He is one more private person who has them played for his own honour (pp. 41-42). The trumpets at dinner which are mentioned in 'The Gentleman's Journal' for 1691 would not have seemed so odd had Mr. Manifold read such entries in Edward Alleyn's diary as: "Gave a trumpet who sounded at dinner, 2/-" (pp. 121-122). The use of "soft music" for various situations, which seems to him a mark of the "disintegration and decay" of Shakespearean conventions in the Restoration theatre, has precedents in several plays prior to 1642, e.g. 'The Bloodie Banquet', 'A New Trick to Cheat the Devil', 'Love's Mistresse', 'A Wife for a Month'.

Although there are many such points on which one may disagree with Mr. Manifold, his book is, nonetheless, one which contains much that is valuable and convenient to have for reference. Good points are made, such as the heightened effect of Macbeth's soliloquizing about whether to murder Duncan (I. vii) spoken against a background of hautboys sounding their message of hospitality. The distinction between "loud music" and "soft music" is clearly drawn. A note on the irritatingly vague term "fiddle" brings us as near to a definition as we can expect to come. For the theory itself there is much to be said, as the illustrations bear out, but to see all music in that restricted way is to lose much of the intent with which it was used.

The value of this work is not enhanced by the casual manner of the writing. Much of it reads like amiable conversation taken down "off the record", as it were. The book is cluttered with loose English and weak and unnecessary jokes. 'Much Ado About Nothing', "written, they say, in 1598 or 1599", strikes an unhappy note of flippancy: is it a little bland to learn of 'Dr. Faustus' that "there is much to be said for playing it as a tragedy"? Criticism is disarmed in a prefatory note to the book-list which, in no sense a bibliography, is chattily incomplete. It must be assumed that this casual air is an unhappy representation of Mr. Manifold's admirable scholastic honesty. As he says in his preface: "So far as I can tell, it is the first book to be written on this subject, and I sincerely hope it will not be the last. Its purpose is to start hares, and not to split them, as the Irishman said." Mr. Manifold has much of value to say and has started many hares, but it is to his credit that they run in a field which has, as yet, been little explored.

R. W. I.

French Music Publishers' Catalogues of the Second Half of the Eighteenth Century.
By Cari Johansson. Facsimiles. 145 plates. (Ljustrycksanstalt, Malmö, 1955, £8 8s.)

It was the habit of eighteenth-century music publishers to fill an entirely blank page or pages with an advertisement catalogue of their stock and new issues, the lettering usually being punched on the plates

and the items arranged in narrow columns. Often the columns were left partly blank, and filled up gradually with new issues; sometimes obsolete works were removed and new, more popular ones were added. Here, obviously, is a basis for dating a vast quantity of undated music. In the words of Miss Johansson's preface:

By comparing a series of catalogues published by a music publisher it is possible also to date works which have been issued without a catalogue—provided that the works are included in the publisher's catalogues—as well as works which have been issued with a catalogue but for some reason or other have not been included in it. The aim of the present work is to create an instrument for dating French printed music of the eighteenth century and to give a picture of the work of the publishing houses which are dealt with in this study. Since, however, the existing material in the form of publishers' catalogues is extremely abundant, it has been necessary to confine the work to cover only publishing houses active during the latter half of the eighteenth century. Nor has it been possible to include all French music publishers who were active during this period. The choice has necessarily been determined to a large extent by the catalogues in the library of the Royal Swedish Academy of Music.

The nine firms here dealt with are Bailleux, Bureau d'Abonnement de Musique, Huberty, Imbault, De La Chevardière, Le Duc, Le Menu & Boyer, Sieber, Venier.

Miss Johansson is to be congratulated on the result of her long, meticulous research, which now appears in a good English translation by Mr. Richard Cox. It is a most welcome addition to the bibliography of music publishing, being complementary in method to Cecil Hopkinson's 'Parisian Music Publishers: 1700-1950' (London, 1954) and to the lists of Viennese music publishers recently begun by Alexander Weinmann. Miss Johansson has selected her 145 facsimile plates of catalogues to give as full a coverage as possible of all stages of each firm's development, and in her text combines reference to these plates with external evidence for exact dating, derived mostly from contemporary advertisements in the Parisian press.

By this method practically all the hundreds of works in the catalogues can be dated, either exactly or by inference to within a year or so. Apart from giving incalculable aid to those responsible for cataloguing in libraries, this process is obviously capable of extension to provide a chronology for editions of a work of which the autograph is not extant. The three elaborate indexes—names, titles and catalogues—form an integral part of Miss Johansson's notable book. As she herself realizes, there are many more than nine publishers to be dealt with. But she has made a start: it is for others to follow and elaborate her method. Will any intending publishers please note that it is absurd to issue 145 heavy folio plates in a flimsy carton? Surely such an inevitably expensive publication could afford to give them a more substantial protection.

A. H. K.

Beethoven Encyclopedia. By Paul Nettl. pp. 325. (Philosophical Library, New York, 1956, \$6.00.)

It is difficult to see that this book will be useful very often. Musicians of the sort it is intended to serve possess plenty of Beethoven literature, and what Professor Nettl gives under such headings as Brunvik, Carlsbad, 'Egmont', Erdödy, and so on, is not often more than can be pieced together from the indices of Thayer, the Beethoven Letters and other

works. The impression, indeed, is that this 'Encyclopedia' *reads* so pieced together. However, it often makes information accessible by a short cut, and it does contain some interesting and curious information the user will be glad to come across, though it would never have occurred to him to look for it elsewhere. "Erkönig" is a good instance: not everybody knows that Beethoven began a setting of Goethe's ballad and that the postlude in the sketch closely resembles a song by Schubert—not the 'Erl King' but the 'Wanderer'. The entry headed "Vermin" is neither important nor edifying, but will at least afford some amusement, and there is no harm in that even in a work dealing with a classic.

There are also curiosities of another sort, unfortunately. Under "Canons" it is not very useful to be told that Beethoven wrote "more than 40", when nobody knows how many he did write and only thirty-eight can be identified as actual compositions in that form, as distinct from jottings; and it really is high time that scholars should cease describing "Mir ist so wunderbar" in 'Fidelio', and for that matter the piece in the second finale of 'Cosi fan tutte' on which it is obviously modelled, as canons, when they are clearly nothing of the kind, but come under the category of rounds. As for the publishers' claim on the jacket that "the reader will find here Beethoven's attitude towards the United States", one must suppose that the U.S.A. had to be brought by hook or by crook into an American work; but what is found under "United States, Beethoven in the", is of course nothing about his attitude towards them, since he had none, but simply a mass of references to performances, one to Thayer's great biography and a few remarks about the composer's popularity in the States. The heading of another entry, "United States, Letters in the", speaks for itself. No other country seems to be favoured in the same way except, curiously enough, Russia, where *Appassionata* is mis-spelt and Tchaikovsky mis-transliterated, though Razumovsky is given the proper English form. Ulibishev would probably still get the French spelling he used himself, if he were mentioned, which he is not.

For saying that Bridgetower died at "Peckham (England)", which to us is almost like saying "Piccadilly (England)", Professor Nettl is hardly to be blamed, any more than the visitor from America whom a porter at Southampton asked "Waterloo, lady?" and who replied irately "No, I wanna go to London, not to Brussels!"

E. B.

America's Music from the Pilgrims to the Present. By Gilbert Chase. pp. 733. McGraw-Hill, New York & London, 1955, 64s.)

This massive and extremely thorough book is in thirty-one chapters, grouped in three sections: 1-7, Preparation; 8-18, Expansion; and 19-31, Fulfilment. The pace and range of Mr. Chase's study may be judged from the fact that MacDowell is reached only at p. 346. The author does his best to make interesting the background that he studies in such detail, but with no landmarks to take note of it is weary going—much as though someone were to write a 350-page history of English music from Arne to Parry. Even after MacDowell there is still a good deal of very flat ground to cover, which Mr. Chase does in great detail too, to the tune of over 100 pages, surveying Indian tribal music, the rise of ragtime, and so on.

It is only towards p. 500 that we meet American composers who begin to mean anything to us (or for that matter to most Americans), in Gershwin and Copland. At this point the book changes from a leisurely chronicle to a hurried and crowded catalogue of the names and works of over 100 composers, from Schoenberg (but is he American?), Varèse and Cage to Victor Herbert, Oscar Hammerstein and Cole Porter. Some of the more important of these are given several pages, and Charles Ives has a complete chapter, curiously and anachronologically isolated at the end of the book. But when we have read it all we are not much wiser about them than before. We already know, roughly, by hearsay, what their respective positions are in American music, and Mr. Chase does no more than affirm just that, by grouping them as Americanists, eclectics, traditionalists, experimentalists and twelve-noters, offering a few familiar generalities by way of musical characterization of them, and listing their most important works. He makes no attempt at any judgment or assessment of his own, and does not show us enough of the music, either in music-type or by means of detailed description, for us to make our own judgment, or even to get a sufficient taste of any one composer's music to know whether it is worth pursuing.

Perhaps it is unfair to complain of this. Mr. Chase was no doubt at great pains to make his book exactly the monument of objectivity and indiscriminating comprehensiveness that it is, and not to present his personal view of American musical history, or the musical scene there to-day. But at this stage the other kind of book would have been more valuable and stimulating. In keeping with the general thoroughness of the book is an excellent 28-page classified bibliography. C. M.

The Fabulous Phonograph: the Story of the Gramophone from Tinfoil to High Fidelity. By Roland Gelatt. pp. 250. (Cassell, London, 1956, 21s.)

This pleasant, gossipy history of the gramophone has many surprises for its readers. Which of us, faced with a question in a quiz about the origin of tape-recording, could have said that it was first accomplished in 1899 by a Danish engineer named Vladimir Poulsen?

In reading these pages one is particularly struck by the sheer wastefulness in the finances and economics of the early industry, and by the amazing short-sightedness of the early inventors and developers of talking-machines. Edison, for instance, would have no truck with the entertainment possibilities of the machine, preferring that it should be just a useful adjunct in the office. When his company did take up the question of the recording of music, his own insecure taste became a stumbling-block to successful commercial exploitation:

His head teemed with half-baked notions about music. He preferred "melody" and "heart songs" to "the opera type". He had no use for accompaniments. "Every accompanist", he said, "tends to spoil the song. Accompanists should only be heard between the parts." His favourite song was, 'I'll Take You Home Again, Kathleen'.

An interesting point is that it was really the coming of wireless broadcasting that brought about the change from acoustic to electrical recording, while the threat of successful tape-recording of music brought into existence the long-playing record.

The first great pianist to record appears to have been Josef Hofmann in 1888, when he was a boy of twelve. Hans von Bülow recorded a Chopin mazurka on Edison's improved phonograph of that year, and what he heard caused him to faint "dead away", as the writer has it. In 1935 a cylinder came to light of Brahms playing a Hungarian dance, but according to those who heard it the sound of the piano was almost inaudible. A great pity! One wonders, however, if something could be done with it. Sir Charles Tennyson, it will be remembered, came across cylinders of his grandfather reciting such pieces as 'The Charge of the Light Brigade' and 'Come into the garden, Maud', and had them transferred to flat discs. When he broadcast the result, the passion of Tennyson's speaking of the by now hackneyed 'Maud' lyric was astonishing, in spite of the prominent extraneous noises. S. B.

The Oboe: an Outline of its History, Development and Construction. By Philip Bate. pp. 195. (Benn. London, 1956, 30s.)

The history and development of the oboe and associated instruments is a subject which has received considerable attention at a number of hands since the second world war, and a book summing up recent discoveries was just about due. Mr. Bate has risen to the occasion with a monograph which forms a companion-volume to the late F. G. Rendall's on the clarinet, reviewed in 'Music & Letters' for July 1954.

The first three chapters clear the ground with a discussion of definitions, the reed, and the precursors and advent of the true oboe. The next three comprise an historical account of the instrument from the beginning of the eighteenth century down to the present day. Then follow sections on larger oboes, acoustics, materials and manufacture, technique, and short biographies of famous players from the mid-seventeenth century onwards. Eight plates, illustrating over forty instruments, and an extensive bibliography complete the contents.

Mr. Bate, an acknowledged expert on the key-systems of woodwind instruments, is at his best tracing the ever-growing intricacy of the oboe's key-mechanism through the nineteenth century. To those of us who have only the haziest ideas about the differences between "thumb-plate" and "Conservatoire" models, and who mutter "Barret action" whenever they see an articulated coupling at the middle joint, it will come as an instructive and pleasurable shock to find how many ramifications there are in the evolution of the French oboe. Of equal if not greater interest, because more remote from our experience in this country, is the rise of the Austro-German oboe, with its closer ties to an earlier tradition of virile wind tone. Its last stronghold in Europe is Vienna, still self-conscious of that tradition and jealously preserving it against the inexorable advance of the French instrument, with its undeniably superior facility and flexibility. It is a melancholy thought that in the next few years even Vienna may have to capitulate, and so deprive us of one more local difference of orchestral timbre, just when it is becoming more and more important that all music should not sound alike.

For the early history Mr. Bate is less surely on his own ground, although he has embodied into his book most of the detailed work on the period that has been published during the past seven years. He has

however "felt obliged in one or two matters to challenge the accepted interpretation of evidence", and in some of these cases it must be confessed it would have been better had he taken the opportunity of arguing more fully from the pros and cons. For instance, he condemns (p. 4) the suggestion that the basic scale of the early oboe should be reckoned from C, its lowest note, and proposes a reversion to the old-fashioned system, based on the simple flute whose bottom note is D, observing that arguments for "seven-hole theory [of basic tonality] . . . seem to be derived from a much more advanced and self-conscious music than that known when the oboe made its debut". The facts are, of course, that the basis of oboe fingering is at least a century and a half older than the instrument itself, and was taken over bodily from the shawm, but with improvements which were from the first "self-conscious" and designed to adapt the instrument to the new concept of major-minor tonality and key-relationship as opposed to the older and more static modes. Is not Purcell's lyrical use of the solo oboe in the last decade of the seventeenth century "self-conscious", and does it not ably demonstrate the innate capacity of the instrument in its earliest form? Although Mr. Bate therefore sees "no reason to abandon the older and perfectly serviceable system" in his book, nothing further is heard of the matter, and he continues, with the rest of us, to describe the *oboe d'amore* as "in A", when the strict logic of his claim puts it "in B".

Mr. Bate adheres to the equally obsolete conception of early oboe writing, that flat keys indicate an instrument built a tone lower than normal (p. 101), following C. S. Terry's assessment of Bach's practice. But Bach differed in no way from his contemporaries in preferring flat keys for the oboe. It is not so much out-of-compass bottom notes (which may be anybody's oversight in copying) but the general *tessitura* of the part that really matters. Bach at no time used a signature of more than three flats, but even when he exceeded this by adding accidentals, as in the Sinfonia to 'Weinen, Klagen, Sorgen, Zagen', with its many diatonic runs through the notes E♭-D♭ and B♭-A♭, the result is demonstrably possible on the ordinary 2-3-keyed instrument of his time. The normal treble oboe played in flat tonalities to the limit of the capability of mean-tone tuning on the continuo instruments, and every contemporary musician was aware of and exploited the fact. In Mr. Bate's own phrase, only deduction guided by experience can answer such problems.

In the section on acoustics, Mr. Bate shows himself a staunch supporter of the formant theory, which postulates a more or less static band of high-pitched resonances, proper to the instrument, and present whatever note is being played. It is notable, however, that most of the experimental evidence for formants is fairly old, and has not been confirmed by the most up-to-date methods of analysis. The probability is that formant will ultimately be found to originate in the sound-generator of musical instruments, in this case the reed, which certainly adds its own indeterminate friction noise to the resulting sound. The fact that the audible quality of any wind instrument is materially affected by minute changes of mouthpiece or reed data is itself an indication that by trying to attribute all its components to the resonating tube, scientists have perhaps taken a too simple view in the past.

A few small bibliographical details need tidying. 'The Modern

Music Master' is dated (p. 38) as 1738, and (p. 179) as c. 1731. The date is in fact 1731. 'The Muses Delight' appeared in four editions: London (Henry Purcell), 1754, and Liverpool (John Sadler), 1754, 1756, 1757. It is not attributable to "Mr. Charles", whose tunes for two French horns do not turn up till 1757. The Bailleux edition of Hotteterre is now dated 1780 instead of (*vide* D. C. Miller), c. 1765.

Withal, a good book, and a most welcome addition to our growing stock of woodwind lore. Note to publishers: more please. E. H.

A Method of Aural Training. By Eric Taylor. Parts I-III, pp. 37, 56 and 44. (Oxford University Press, 1955-56, Part I, 4s., Parts II-III, 5s. each.)

R. O. Morris once wrote that the one thing a pupil pays his music teacher for is to learn the use of his ears. Ear-training is indeed the focal point on which all distinctively musical aspects of a musician's training converge, the nerve-centre governing the mental processes of composer, performer and listener alike. Yet the insistence of our chief examining bodies on tests of ear-training has had the unfortunate result that, instead of such training being the fertilizing element which promotes all forms of musical education, it has become a separate compartment of study, based almost exclusively on the characteristic fragments of musical matter which an examiner, in the few moments at his disposal, may find it convenient and necessary to use for a test. So ear-training tends to become a kind of code, not unlike the worst type of old-fashioned strict counterpoint, often divorced from the actualities of music and deprived of much of its potential value.

That this should be so is due to the effect which teachers have allowed examinations to exert upon their work. Mr. Taylor, in his Preface, shows himself aware of the wider implications of the subject of his books; but in their content he restricts himself to the requirements and kinds of example which are typical of the examining bodies whose influence is most widespread. He thus inevitably buttresses the narrow conception of ear-training as a preparation for the tests which examining bodies prescribe.

Let it be said at once that Mr. Taylor's books are almost wholly admirable for that purpose. It is their merit that they not only provide examples, but seek to propound a method. In what concerns time, rhythm and harmony in the tests as used by examiners his books are excellent guides, and contain many useful touches. His approach to melody will perhaps be found less generally useful. In the first place, though he rightly stresses the value of sol-fa training for this branch of work, it is unlikely that those who try to pick up a little of a sol-faist's training for the *ad hoc* purposes of these tests will get much from it (and then they will condemn the sol-fa method without having known it properly). In the second place, Mr. Taylor's examples rapidly become very difficult, many of them being also devised for advanced rhythmic purposes. Melody dictation is one of the most fruitful forms of musical education; and though not all examining bodies require it (most of them simply ask for singing from memory, or identification of single notes), it is a great pity that those who do cannot treat it in closer relation to musical literature.

W. S.

Études Grégoriennes, ed. by Dom Joseph Gajard, Vol. I. (Abbaye de Saint-Pierre, Solesmes, 1954, Fr. 1050.)

Paléographie Musicale, Vol. XVI: *L'Antiphonaire du Mont-Renaud*. 'Les Principaux Manuscrits de Chant Grégorien, Ambrosien, Mozarabe, Gallican, publiés en fac-similés phototypiques', 8 sets, Nos. 185-192. (Abbaye de Saint-Pierre, Solesmes, 1955-56, Fr. 7500.)

These two publications are, in fact, new presentations of the 'Revue Grégorienne' and of the first series of the 'Paléographie Musicale', which experience has shown to be not altogether satisfactory, for one reason or another, in their old forms. The 'Paléographie Musicale' was begun by Dom Mocquereau in 1889, and up to its fifteenth volume contained not only reproductions of plainsong manuscripts, but also musicological studies which were not necessarily concerned with the manuscript in question. As the P.M. was issued in quarterly fascicles this meant that the publication of manuscripts was considerably delayed owing to the space taken up by these studies and also, with the progress made in research, that the studies themselves became out of date.

It is now the intention of the monks of Solesmes to issue further volumes of the P.M., starting with the one now under review, with only sufficient editorial matter about the complete manuscript concerned and a detailed index, but nothing else which is certainly a wise decision. At the same time the forty-years-old 'Revue Grégorienne', which has done very good service, yields up its scientific character to the 'Études Grégoriennes', but continues to appear as a review (issued bi-monthly) of a predominantly practical character, devoting itself to the liturgy of various feasts, Sundays, etc., to questions of accompaniment, æsthetic matters, and to reviews of recordings of classic and modern sacred music.

The 'Études Grégoriennes', which is to appear at irregular intervals according to need, begins its first volume with a lengthy study by Dom Gajard of the modal recitations of *deuterus* (modes 3 and 4) with special reference to the Beneventan and Aquitanian Manuscripts. Students of plainsong will recall that in the 'Antiphonale Monasticum', published by Solesmes in 1934, two versions of the third psalm-tone were given in the section 'Toni Communes' (*tonus in tenore antiquo* and *tonus recentior*) in the first of which (adopted throughout the book) the reciting-note is *si* and not *do*, the latter being considered a corruption of primitive practice. There was also, in the chants, a considerable slaughter of disfiguring B flats!

At the start of his article Dom Gajard at once takes to task Dr. Breun, a distinguished professor of music in the University of Fribourg, for subscribing to Peter Wagner's pronouncement that the principle of *ne varietur* does not apply to plainsong melodies in the sense that it applies to the works of Caesar, Cicero, etc.; and that recent research clearly shows the existence of three groups of Gregorian "dialects", *versio gallica*, Beneventan and Germanic. It is Dom Gajard's concern, in the detailed study that follows, to demolish this theory and to establish (confining himself, in this article, to the third and fourth modal recitations of the chants of the Mass, while promising to deal with the chants of the Office in a later number of 'Études Grégoriennes') the authentic version of the recitations. The author considers that the facts he produces leave room for no discussion—a statement that will awaken a spirit of contradiction in some

readers—but if, with the aid of thirteen plates of comparative examples to support his finely marshalled argument, the case of the primitive version is proved, there may still be room for an æsthetic preference for some of the later and “corrupt” versions, heretical though the suggestion will appear to Dom Gajard. At any rate the response, in these early centuries, to the pull of the leading-note is historically remarkable.

This able and most interesting article is followed by one on ‘The Names of Neums and their Origin’, by Dom Michel Huglo, which, if hard going, will prove very valuable to students of plain-song. More accessible, and extremely interesting both for its own sake and because of the recent restoration of the oldest forms of the ceremonies of Holy Week, is Dom G. Mesnard’s account of the proposals of Dom Zanetti in regard to Palm Sunday, which go much farther than those sanctioned in the decree ‘Maxima Redemptionis Nostræ Mysteria’ of the Sacred Congregation of Rites, 6 November 1955. A highly technical article, the largest in the volume, on ‘Accentual Errors in the Latin of the Liturgical Books’, by H. Gavel, concludes the main part of the ‘Études’. In the ‘Notes et Mélanges’ that follow it is good to learn that the critical edition of the ‘Antiphonale Missarum Romanum’, begun in 1948, is proceeding apace. It will consist of the publications of the text alone, of the purely neumatic text, together with the old forms of the neums on lines. The version chosen will be substantially that of the gradual of Gregory III and will contain no feasts later than those of his time.

There are few manuscripts earlier than the eleventh century, and very few of these are complete, so that the publication of the chants of both Mass and Office in the tenth-century manuscript of Mont-Renaud, which forms the sixteenth volume of ‘Paléographie Musicale’, is of the first importance. The manuscript was discovered in 1874 at the Château de Mont-Renaud (near Noyon), but its true value was not appreciated until 1952, when it was subjected to a more searching scrutiny. The two sections of it have only an artificial unity and the notation has been added after the text. Four of the fascicles give the complete notated and beautifully printed manuscript, the other four editorial matter and index.

One more matter remains to be mentioned. Contributions to ‘Études Grégoriennes’, from France or abroad, will, it is said, be welcomed, but in terms that suggest a reservation. The ideas put forward are to be “sane and traditional”, according to the views of Solesmes. Does this include reasoned criticisms of the rhythmic theories sponsored by Solesmes which, apparently, were so carefully avoided (unless we have been misinformed) at the Rome Congress of 1950? One would like to find, in a future volume of ‘Études Grégoriennes’, a critical review of Dom Mocquereau’s ‘Le Nombre musical’, and it might well be contributed by Dom Gregory Murray, who has, quite recently, apostatized from his earlier and fervently held faith in Dom Mocquereau’s teaching, and found, as he thinks, a vital flaw in it, the nature of which he has not yet disclosed. It might be a very important matter to Gregorianists. A. R.

Couperin. By Pierre Citron. pp. 192. (‘Solfèges’ series, No. 1.) (Éditions du Seuil, Paris, 1956.)

This is the first number of a new series of small, paper-covered and profusely illustrated monographs, apparently to be devoted to great

composers, to judge by the only two contributions so far announced—the second being on Schumann.¹ No price is indicated, but presumably these books are reasonably cheap and intended to reach a large public. Unfortunately they *look* cheap: the varnished covers have the displeasing appearance of the less respectably presented thrillers one sees on British railway bookstalls. Inside things are a good deal better, however, although some of the larger pictures, being taken right into the margin, are uncomfortably cut down without regard to their composition, as in the case of the ruthlessly treated Watteau examples on pp. 91–92. But the choice is very interesting and ranges extraordinarily far, sometimes indeed to the point of making an illustration appear dragged in at all costs. Thus, for instance, on p. 48, where the author says that Couperin no doubt called his first trio-sonata 'La Pucelle' because it was his virgin work in that form, he illustrates the point with, of all things, the title-page of 'Parthenia', because, he thinks, "the English publisher in the same way had entitled the first collection of music to be printed 'Parthenia or The Maidenhead'". He is mistaken, of course: 'Parthenia' was not "the first musicke that euer was printed", but "the first musicke that euer was printed for the VIRGINALLS"; and it is to the name of the instrument that "the maidenhead" alludes.

However, if M. Citron is only too ingenious here, he is more properly so on many another page. This work of his, small as it is, deserves better than to be regarded as just a picture-book with a commentary. He is knowledgeable well beyond his chosen subject and never chauvinistic or uncritically adulatory. He greatly admires Couperin as a person, as indeed that master is entitled to be by everything we know about him, which makes him appear one of the most amiable of all great composers. True, we do not know very much, and unfortunately M. Citron, though in a note appended to a calendar at the end of his book he assures us that all the known biographical facts are given by him, is obliged to resort to much guesswork. He does this quite frankly—rather too much so, in fact—by asking rhetorical questions of his readers, for all that he must know perfectly well that no answers will be returned. Instead of conjectures simply stated as such, we get a good deal of this sort of thing:

Tel Bach gagnant Lübeck pour écouter Buxtehude, prit-il [Couperin] la route pour aller visiter à Chartes Gilles Julien, à Rouen Boyvin, qui passaient pour de grands maîtres?

Est-ce là [at concerts at the houses of churchwardens of Saint-Gervais] que lui furent révélés Corelli et Albinoni, qu'il admira toujours, ou chez l'abbé Mathieu, . . . chez qui Corelli fut joué en France pour la première fois?

Le premier [priest at Saint-Gervais] que Couperin connut—vénérat-il? redoutait-il? —M. Sachot, ancien confesseur de Turenne . . . La sombre ferveur des 'Leçons de Ténèbres' a-t-elle puisé chez lui ses premiers germes?

La maladesse de Couperin en a-t-elle fait un mauvais courtisan? S'était-il lié d'amitié avec le jeune curé de Saint-Gervais, François Feu le neveu, qui passait pour janséniste? . . . Plus simplement, . . . par nonchalance, par indépendance, ou pour des raisons de santé, s'est-il abstenu de solliciter des charges?

We cannot say, if M. Citron cannot; for he is in fact acquainted with what there is to know as well as anybody, and where he is unable himself to tell us details about Couperin, he very ably fills in a background which makes the whole period and environment, including his central figure, come to life. We meet, for instance, many of the *grandes* who are

¹ To be reviewed in the next issue.

portrayed among the harpsichord pieces and learn what Couperin's dedicatory titles stand for, even where they are mis-spelt ('La Ménétou', for instance, is Mlle. de Mennetoud); and it is interesting to find that these pieces are by no means always portraits of ladies (e.g. 'La Montflambert' = François Fagnier, sieur de Montflambert; 'La Mézangère' = Antoine Scott, seigneur de La Mézangère): the feminine articles, it appears, imply *pièce*, the names becoming, as it were, adjectival.

The music is admirably discussed, and not once does the author make an attempt to represent "Couperin *le grand*" as ranging among the very greatest composers merely because he is French. M. Citron evidently remembers that he was called "the great" to distinguish him from the other members of a large musical family. The effect, on the non-French reader at any rate, is to make both the author and his subject the more engaging, and to make one feel that, if anything, too little is claimed for Couperin, though of course one must agree with M. Citron when he shows his awareness, even where he does not actually state it, of the more comprehensive greatness of Purcell, Bach, Handel and perhaps even Monteverdi, Lully, Corelli or Rameau. Couperin never wrote for the stage, and we do not know whether it was lack of inclination, opportunity or specialist talent that made him eschew the orchestra. But M. Citron does not exaggerate when he makes very high claims for the church music (including the organ Masses) and the chamber music; and it would of course be impossible to overstate the case for music so masterly, so original, so enterprising and so adorable as the harpsichord works. M. Citron, although by no means uncritical where he finds a weakness, here puts Couperin into his proper place when he says:

Il est . . . , avec Bach et Scarlatti, l'un des trois plus grands clavicinistes que le monde ait connus. Ce n'est pas ternir la gloire de Purcell, de Hændel, ni de Rameau, que de les avouer surpassés dans ce genre, qui tient dans leur œuvre une place secondaire; leur génie éclate assez par ailleurs. Qu'ils s'effacent devant les trois rois de ce fragile univers dont la durée temporelle n'excède guère un siècle, mais dont l'esprit vibre encore en nous.

It is pleasant to see Wilfrid Mellers's 'François Couperin and the French Classical Tradition' frequently quoted from and cited in the bibliography as *fundamental*. To have such a book in English is perhaps enough for all time; but if any publisher should ask if there is a smaller French one worth translating, the answer is—*un Citron*.

E. B.

Le Génie créateur de W. A. Mozart: essai sur l'instauration musicale des personnages dans 'Les Noce de Figaro', 'Don Juan', 'La Flûte enchantée'. By Frédéric Breydert. pp. 188. (Éditions Alsatia, Paris, 1956, Fr. 570.)

M. Breydert suggests that music is to life what mathematics are to physics, an instrument of understanding, and he works on the premise that Mozart's particular greatness lies in a definable element that can, like a natural element, be isolated, examined and understood. To this end he takes three operas and examines in great detail what exactly is the basis of the musical characterization in them. Determine this, he believes, and one is at the heart of what makes Mozart a great composer and even of what makes music a medium for the understanding and interpretation of human experience. He is, in fact, prepared to wrestle with the core of the whole mystery.

His method is scientific, that of the anatomist whom he himself

despises in another context as "dissecting and separating the elements, thus depriving them of their true significance". He takes the music of each of the main characters in the three operas, studies their notes, and when he has discovered a constant factor assumes this to be concerned with the basic musical equivalent of the character.

But having discovered his constant factor—it may be a descending scale, a certain pattern of notes, a harmonic structure—he does not then try it out to see whether it might not perhaps fit one or two of the other characters equally well. Thus, he associates with Cherubino the three little descending scale figures of three notes each that occur in connection with the boy early on and recur when his name is mentioned in the second-act finale. He ignores the fact that this figure occurs in 'Don Giovanni', sung by Don Juan, and even identically at the relative pitch in the accompaniment to Donna Elvira's "Ah, chi mi dice mai". In 'Figaro' he actually suggests that these three sets of three notes are a musical illustration of the French version of the name, "Chérubin". This ignores not only the fact that three notes do not fit the Italian "Cherubino" (Mozart was after all setting Da Ponte and not referring to Beaumarchais's original), but, far more vitally, that according to his theories the same symbol could hardly illustrate both Cherubino and Donna Elvira. There are scarcely any two characters in all Mozart's operas more different. M. Breydert does, however, note that Don Juan and Don Ottavio have somewhat similar musical material, and is consequently obliged to devote a section to explaining this away; by his theories their music could almost express the same personality. And yet he accepts without a blink the vague similarity between the opening phrase of the *allegro* of the 'Don Giovanni' overture and one of Cherubino's rising chromatic phrases as highly significant psychologically.

To take another example, M. Breydert points out the similarity of a descending sequential figure in the Queen of the Night's second aria, "Der Hölle Rache", to one in the fugue introducing the two armed men. From this he deduces that the burden Pamina must bear along the road that the men describe is her mother's overweening ambition. Two pages later he quotes a similar phrase sung (though not as a sequence) by Monostatos without referring to the others or discovering any significance in the similarity.

If M. Breydert sees a correspondence he cannot resist investing it with deep psychological significance. For him even intervals have immutable associations, it seems. Thus he declares that the interval of a rising major sixth is a feeble one:

La distance couverte par l'intervalle de la sixte est trop grande aussi pour que cet intervalle puisse être saisi comme un phénomène avant tout mélodique. En conséquence, l'effet psychologique en serait plutôt de nature sentimentale; autrement dit, cet intervalle convient à l'expression de désirs, d'aspirations d'ordre subjectif plutôt que de réalisations objectives.

It is not hard to recall rising sixths that have an opposite effect: for example, the radiant final "Habe Dank" of Strauss's song. Unlike Schweitzer examining Bach's musical language, M. Breydert pushes his argument to its logical conclusions, which is *ad absurdum*. Art has no logical conclusions of this sort.

The fact that Mozart used certain tags over and over again—e.g. the first four notes of the finale of the "Jupiter" Symphony—means nothing

of itself except that he found them good, useful pieces of musical material. It is the way in which he uses them that is the *clou* of the matter. Here is surely the fallacy of M. Breydert's critical method. He is brilliant at reducing a character's music to its essentials, and in the course of doing so he makes some shrewd observations (particularly in respect to Don Juan and his relationship with the other characters). He produces more than one attractive hare out of his hat after which the mind runs interestedly before discovering it to be in fact a red herring drawn across the true trail, which he does not recognize. In pursuing the essentials in the notes he has gone in the wrong direction for his initial purpose: he can tell us what are the musical formulae that Mozart unconsciously or half-consciously uses to differentiate the characters, but he is wrong in thinking that this discovery brings with it the knowledge of how they go to work in the mind of genius.

J. W.

Georg Friedrich Händel: sein Leben—sein Werk. By Walter Serauky. Vol. III: 'Von Händels innerer Neuorientierung bis zum Abschluss des "Samson" (1738–1743)'. pp. 948. (Bärenreiter-Verlag, Cassel & Basel, 1956, Mk. 68.00.)

The fragmentary character of Chrysander's monumental Handel biography has been a formidable challenge to German Handel scholars ever since the publication of its third volume in 1867, breaking off the story of the composer's life at about the year 1740. At one time there was some hope that Max Seiffert, who died only in 1948 and had devoted much of his long life to a continuation of Chrysander's research, might complete the book. Now Walter Serauky, a notable younger Handelian, strives to succeed where his two eminent predecessors failed. As a respected member of the editorial team of the H.H.A. ("Hallische Händel Ausgabe"), as Professor of Musical History at the University of Leipzig and as a specialist student of the musical traditions of Handel's birthplace, Halle, he seems sufficiently equipped for his awesome task.

That the new biography is actually conceived as a completion of Chrysander's plan becomes evident from the present volume; for Serauky is writing his book crabwise, as it were, in order at once to fill the gap left by Chrysander's incomplete Vol. III with his own third volume. The new work, which combines biography with analysis of the music, is planned on a truly gigantic scale. The present volume begins with Handel's last operas of 1738–41, includes *inter alia* the oratorios 'Saul' and 'Israel in Egypt', discusses at length the 'Concerti grossi' Op. 6, the organ Concertos Op. 4 and the trio Sonatas Op. 5, and winds up with comprehensive chapters on 'Messiah' and 'Samson'. Yet, with its 950-odd pages it covers hardly five years of Handel's life. To be sure, they represent the climactic period in Handel's creative development, the decisive turn from opera to oratorio. Nevertheless, it is a fair guess that Vol. IV (with which Serauky intends to conclude the second section of his book, sub-titled 'Händel als Meister des Oratoriums', and which presumably will deal with the final sixteen years of Handel's life) will be at least as bulky as the volume discussed here. In a prefatory note the author announces his intention to write Vols. I and II, devoted to "Handel the master of opera" and covering the first fifty years of his life, at a later date.

A book of such magnitude cannot be fairly assessed on the strength of one volume alone. Final judgment will have to be suspended until the far-off day when Vol. II will at last have been published. Any critical appraisal of the volume under discussion must be in the nature of an interim report. Generally speaking, at the present stage of Serauky's book, any constructive criticism will have to deal with principles of musical research and of literary method rather than with detailed results of scholarship, which may easily be modified or corrected in the three volumes to come.

The story of Handel's final and abortive operatic struggle, resulting in the eventual switch-over to the "oratorio way", is told with a wealth of biographical detail, more often than not based on hypothesis. Serauky is anxious to avoid the structural dualism of "life and works" so popular with musicographers to-day; for he interrupts at intervals his leisurely but readable narrative with lengthy thematic analyses devoted to the chief compositions of each particular period. These thematic *précis* rarely evaluate the music in terms of aesthetic criticism. However, they undoubtedly focus interest on the music itself with the help of numerous, well-chosen and remarkably well reproduced musical illustrations. Considerable space is allotted to a detailed description of cultural and political conditions in early eighteenth-century England, based on the sociological concepts of Ernst Hermann Meyer's 'Musik im Zeitgeschehen' (Berlin, 1952). English music of the days before Handel is discussed with understanding and sympathy, and vivid thumbnail sketches of Handel's various friends and contemporaries (including digressions on the philosophical systems of Shaftesbury and Locke and their alleged influence on Handel's artistic convictions) do much to enliven the book's all too ponderous progress. Although saturated with a century of German Handel research and evidently intent on integrating its results with his work, Serauky has his own scholarly contributions to offer. He discovered some time ago no less than seven early church compositions by Handel, written under the influence of Zachow, of whose music he has made a close study. In an earlier publication, 'Musikgeschichte der Stadt Halle: Musikbeilagen und Abhandlungen zu Bd. II/1' (Halle und Berlin, 1940), he discussed these juvenilia at some length. As far as I can make out, they are unknown to western Handel scholars, except for the cantata 'Ach Herr, mich armen Sünder', of about 1696¹, published by Max Seiffert in his series 'Organum'. Serauky's report on these *Dialoge* (set in 8, 10, 12 and 13 parts) will undoubtedly be welcome and important to English Handel students (cf. pp. 35-36). Equally interesting is the author's comment on Handel's organ and on the reasons for the peculiar technical and stylistic limitations of his organ writing (cf. pp. 226, 534-35 and *passim*). He explains the lack of polyphonic density in the music by the fact that Handel composed it for the type of the Italian positive organ with only one keyboard and no pedal-board, to which he had become accustomed before 1710. While he is right in stating that the organ pedal is all but excluded from Handel's organ concertos, the fact should not be overlooked that one concerto at least does contain a very exacting pedal part, conceived in the manner of J. S. Bach's pedal *ostinati*: the Concerto in B \flat , Op. 7 No. 1 (published in 1761).

¹ See W. C. Smith's Catalogue of Works in Gerald Abraham's Handel Symposium, 1954.

Baffling psychological problems such as, for instance, the vast scale of Handel's musical borrowings and self-borrowings, are discussed somewhat non-committally, with little attempt to solve their mystery. Serauky still believes (with Chrysander) in the existence of Erba and Urio, although scholars are now inclined to identify them with the names of certain localities.² However, he does occasionally risk an explanation of his own, as in the interesting case of one of Handel's arias accompanied in unison: Harapha's "Presuming slave" in 'Samson', Part III No. 69 in Novello's edition. He believes that the unrelieved unison of the orchestra here, as in Harapha's earlier aria, "Honour and arms", No. 57, is intended to express symbolically the primitive robustness of heathen savages. I hesitate to agree with this explanation, for as early as 1709 Handel wrote two unison arias in his opera 'Agrippina', one of which, Pallas's "Col raggio placido" (No. 28 in H. C. Wolff's practical edition)—in 3-8 and in C minor, exactly like "Presuming slave"—is the stylistic model for the later composition, without however attempting to express savagery or national primitiveness. Wolff, moreover, believes that here, as in numerous similar cases, Handel may have simply exaggerated the novel principle of radical homophony which was to remain *le dernier cri* in Italian opera for decades to come.³

It is impossible to do justice to the many stimulating digressions in Serauky's book, but a word of praise may at least be given to his sober handling of the admittedly ticklish question of Handel's *Deutschtum*. In agreeable contrast with other more rabidly nationalist Handel scholars, Serauky courageously decides (*cf.* p. 624 and *passim*) to assess Handel "als Deutschen und Europäer" rather than as an incarnation of the nebulous wraith of a *germanische Urseele*.⁴ He also admits that no direct testimonial exists of any desire on Handel's part to return to the land of his birth. Serauky explains Handel's profound satisfaction with his adopted country by the fact that England was then the most progressive state in Europe. He could have added that no Germany—in the sense of modern political nationalism—as yet existed to which Handel could have returned.

Something must be said about certain shortcomings of this volume. The chief cause of them is the fact that the author has relied all too exclusively on the findings of German Handel research. Handel's music is thus discussed mainly on the basis of Chrysander's collected Handel edition, and no systematic attempt is made to compare these reprints with the autographs and authenticated copies, preserved in the major collections of Handel manuscripts in this country. Neither have all the publications of western Handel research been fully utilized. Notable absentees are Gerald Abraham's important Handel Symposium of 1954, containing W. C. Smith's indispensable Catalogue of Works, and J. M. Coopersmith's critical 'Messiah' edition (New York, 1947). O. E. Deutsch's 'Documentary Biography' of 1955 must of course have reached Serauky too late for use in a profitable manner, but bibliographical lapses of this kind are not confined to recent publications. Although Mainwaring and Hawkins are quoted occasionally, it is Burney

² See G. Abraham, Handel Symposium, p. 99, note 1.

³ See his introduction to 'Agrippina', Wollenbuttel, 1943, p. 24ff.

⁴ See A. E. Cherbuliez, 'G. F. Handel,' Olten, 1949, p. 24.

who is, somewhat surprisingly, called "Handel's first biographer", on the strength of his biographical sketch published as late as 1785.

Too much uncritical confidence in Chrysander's edition (which, admirable as it is, is not always based on the autographs) here and there leads to untenable statements and faulty quotations, as in the following case, which incidentally throws a sidelight on the author's bibliographical difficulties, presumably complicated by the exigencies of the "cold war", the "iron curtain" and, most of all, by the severely restricted cultural intercourse between eastern and western Germany. In his chapter on 'Messiah' Serauky mentions the well-known fact (*cf.* p. 737ff) that the chorus "His yoke is easy" is based on the Italian chamber duet 'Quel fior che all' alba ride'. He reveals that he has been unable to trace this duet, as it is not included in Vol. 32 of Chrysander's edition, and he actually believes that Chrysander never published it, any more than the other eight items which were temporarily left out of the issue under discussion. Now any German music librarian worth his salt could have informed Serauky that he was using Vol. 32 in the obsolete issue of 1870, superseded by Chrysander's later edition, issued in 1880, in which incidentally the missing eight items (including the duet 'Quel fior') were published. (In the preface to this second edition Chrysander explained why he preferred to bring out a completely new issue instead of the originally promised supplement.) The quotation of the older *terzetto* of 1708, composed on the same text, given by Serauky on p. 737, therefore shows little of the 'Messiah's' indebtedness to an earlier source, whereas a quotation from the chamber duet of 1 July 1741 (as mentioned in Coopersmith, *op. cit.*, p. viii) would have glaringly revealed one of Handel's most brazen self-plagiarisms.

Similar inaccuracies in Serauky's contribution to the involved textual problem of 'Messiah' are due to his unfamiliarity with the results of modern western Handel research. In discussing the aria "How beautiful are the feet . . ." he enumerates in detail five versions, while there are really seven in existence. In tackling the vexed question of the actual orchestra employed by Handel in 'Messiah' (*cf.* p. 825ff) he relies exclusively on Chrysander's admittedly sketchy report in 'Peters Jahrbuch' II, 1896, in which the functions of the double-basses and bassoons remain obscure. Yet Deutsch's 'Documentary Biography' (quoting John Tobin's article in 'The Musical Times' for April 1950) reproduces the minutes of the General Foundling Hospital of 24 May 1754 (p. 750ff), from which we learn the actual names of the four bassoonists and of two double-bass players, together with the names of all the other thirty-eight members of Handel's orchestra. Fortunately Serauky became aware in time of the work of J. P. Larsen, John Tobin and W. C. Smith (*cf.* pp. 674 and 699), and he promises to incorporate their findings in Vol. IV. He will be well advised to do so and also to rectify the inaccuracies and errors of Vol. III in a list of errata published in the later volume, which might also include corrections of the numerous misprints, chiefly in the spelling of English names and titles, but also found in some music examples. Moreover, the author will be ill advised to omit a visit to this country to study Handelian autographs, especially before he embarks on Vols. I and II, to be devoted mainly to Handel's operas. As an editor of the H.H.A. he must be well aware of the shortcomings of Chrysander's

edition and of the urgent need to study Handel's manuscripts in order to obtain at long last a really reliable musical text. Only on the basis of textual research and philological clarification, the strictest observation of bibliographical accuracy and, last but not least, close collaboration with western Handel scholars will this monumentally conceived Handel biography fulfil its professed aim of restoring Chrysander's magnificent "Torso des Hercules".

H. F. R.

Studien zur italienischen Musik des Trecento und frühen Quattrocento. By Kurt von Fischer. pp. 132. ('Publikationen der Schweizerischen Musikforschenden Gesellschaft', Series II, Vol. 5.) (Haupt, Berne, 1956, Sw. Fr. 16.00.)

Basically this book is a complete inventory of Italian *trecento* music, in so far as secular music is concerned. In addition it is a fairly detailed study of the manuscripts containing the repertory and the relationships between them. The few Mass movements and motets written by Italian *trecento* composers are mentioned, but they are not the main concern of the book. Early fifteenth-century Italian composers of secular music do find a place here, but only when they connect directly with the secular *trecento* tradition.

The inventory, a substantial contribution to medieval manuscript bibliography, is really comprehensive, even if it does not give musical incipits, always an expensive business: 177 (or 178) madrigals, 25 *caccie* and canonic madrigals, and 423 *ballate* are listed. Eight first-line manuscripts are given separate columns as reference points, while additional columns are taken up by (a) fragmentary manuscripts, (b) later manuscripts, (c) tablatures, *contrafacta* and *laude*, (d) quotations in literary works of the *trecento* and (e) new editions and facsimiles. With regard to the actual compositions, a voice is always listed separately in alphabetical order if it happens to have a different text from the *cantus*. Only in a few cases are anonymous compositions attributed to particular composers, and then only in the footnotes. In any case these are not wild assumptions: they are always based on good reasons. Where it is known that a particular poet different from the musician wrote the literary text, this name is given in smaller lettering under the name of the composer. The number of voices which take part in each piece is listed in a separate column, together with the number of voices with text.

The introduction, which deals mainly with the history of *trecento* musical research in the twentieth century and certain disputed points concerning composers, also gives details of a number of recently discovered manuscript fragments. The list of manuscripts seems complete, and moreover an important batch of text manuscripts is catalogued. The literary bibliography, which is placed at the end of the book, is fairly comprehensive, but might have been a little more so, quite apart from the fact that in the case of periodicals the year is not always given, as it should be. Admittedly many pertinent articles are to be found only in rather obscure Italian periodicals and proceedings. Such, for instance, is an article on the Egidi fragment: Prof. Francesco Egidi, 'Un frammento di codice musicale del secolo XIV' ('Nozze Bonmartini-Tracagni', 19 November 1925, Rome). On the other hand, I feel the following should have been mentioned: F. Ghisi, 'Un frammento musicale della

"Ars Nova Italiana" nell' Archivio Capitolare della Cattedrale di Pistoia' ('Rivista Musicale Italiana', XL, 1938, 162-68) and R. Casimiri, 'Giovanni da Cascia e Donato da Cascia musicisti umbri?' ('Note d'Archivio', XI, 1934, 207-10).

Apart from motets and Mass movements, an appendix to the inventory lists textless pieces, dances and German songs from the London manuscript, *ballades* by *trecento* composers, doubtful works and compositions cited in literary sources but not otherwise known, and finally all the works attributed to composers, who are listed alphabetically. In spite of Ludwig, I think we may assume that the *ballades* of one Magister Franciscus, so named in the MS Chantilly 1047, are not by Landini. Fischer's remarks about the Italian pieces from MS Oxford, Bodl. Canonici misc. 213, are reasonable enough. Certain of these pieces are difficult to classify, and it is possible, as with some of the French works from this manuscript, that the texts are incomplete. I am not too happy, however, when it comes to defining them as *rondeaux*.




An examination of the proportions in which madrigals, *caccie* and *ballate* are represented in the manuscripts and literary sources leads to the conclusion that madrigals and *caccie* were above all cultivated in the early period, *ballate* in the middle period, and in the final period of the *trecento* madrigals again, together with *ballate*. In this final period the resurgence of the madrigal is doubtless due to the attempt to return to the older Italian traditions. The *caccia*, though traces of it are found as late as the end of the fifteenth century, loses its canonic form at the end of the fourteenth century. Fischer's examination of the part played by different composers in the make-up of *trecento* manuscripts, and his dates for them, are important. I am rather sorry he always uses percentages, for this may lead to confusion, as, for instance, where he says that *PadA* has 70 per cent of its secular works in common with *FP*. *PadA* is however only a fragmentary manuscript, and the 70 per cent works out at seven pieces. Fortunately, the author usually mentions the number of works as well as the percentage, and hence the system does not become ridiculous.




The concordances between various manuscripts are investigated with precision, and the type of notation examined with regard to its Italian or French characteristics, for which the keymarks are the use of Italian or French mensuration signs, and dots which, in the Italian system, divided the lines of notes into measures. As for the question of vocal and instrumental performance, it is true that not much has been written about it lately as regards *trecento* music, but on the other hand little progress has been made towards experimenting with the various possibilities to hand. I do not suggest that a final decision is possible in this matter, but apathy will certainly not help. Fischer does point out certain interesting features of individual *trecento* manuscripts, for instance the use of vertical marks between single syllables and the notes to which they are to be sung, and the repetition of vowels underneath long melismas. But it is by no means easy, even where there is a lot of text, to be sure that an *a cappella* rendering is called for. The secondary use of instruments with vocal parts must always be considered likely at this period. At all events, Fischer has given us a most valuable section on the textual underlay of madrigal, *caccia* and *ballata* in the various manuscripts.

With regard to notation, he feels that the *brevis* notation is definitely

Italian, while the *longa* notation to be found mostly in older madrigals is French. It is not a matter of old versus new. And yet it seems to me that this is not the whole story. After all, most French music of the fourteenth century is not written in *longa* notation, though occasional pieces are. And indeed this type of notation continues to lead a somewhat underground existence till about 1430, when it is gradually taken up as the popular *tempus perfectum diminutum* of the Dunstable-Dufay epoch. Perhaps in France it has some connection with tempo, though in Italy the notation of some pieces in both *brevis* and *longa* notation in different sources makes this suggestion doubtful. I think it is probably a matter of convenience mainly, as when we notate in *alla breve* time. The six-line stave is of course typically Italian at this period, though peripheral sources and those under French influence do not use it. Quite apart from the use of different types of mensuration signs and dots, we do find specifically French indications of mode occasionally. It is a mistake to suppose that Vitry knew



and . In fact the original manuscript of his treatise gives  and , also obviously considered as Vitry's by Jacobus of Liège

(cf. my new edition of the 'Ars Nova' in 'Musica Disciplina', X, 1956). Finally, Fischer draws some interesting conclusions from the use of certain note-forms in different manuscripts. Although we must be cautious here, he believes that in Tuscan manuscripts the notation of triplets is  in more northerly manuscripts . Rather more specialized note-forms like  and the *dragma*, white and red notes, occur only in later manuscripts. The notation of Paolo seems to be to some extent based on Egidius de Murino's treatise of note-forms current at this period. Perhaps I should say here that in my article on Egidius de Murino, in the third volume of the encyclopedia 'Die Musik in Geschichte und Gegenwart', my intention was not to identify all the Egidii named as composers, but to suggest at least possible identifications. Fischer's suggestion that Egidius may have been the poet in the collaboration between a certain Egidius and Guilielmus de Francia noted in the Squarcialupi Codex seems perfectly reasonable. I do not think it necessary to assume that Egidius is necessarily of France too, though he may have been.

G. R.

Harmonielehre. By Arnold Schoenberg. 4th edition. pp. 524. (Universal Edition; Kalmus, London, 1956, 32s.)

This new edition has an advantage over the two previous German editions (1911 and 1921, respectively) in that it is published in a single volume instead of the original three and contains a complete list with dates and publishers' names of Schoenberg's compositions, arrangements and theoretical writings. Text and musical examples, however, remain unaltered. The student who has German might conceivably prefer this edition to the English version (1947), which is abridged and suffers to some extent from an awkward and not always accurate translation.

M. C.

Die sieben grossen Opern Mozarts: Versuche über das Verhältnis der Texte zur Musik. By Alois Greither. pp. 240. (Lambert Schneider, Heidelberg, 1956. Mk. 12.50.)

Unlike so many German books on music, not to mention others, this is clearly and gracefully written. On reading it one finds oneself continually translating passages—a good sign. But whether a translation would be worth making is doubtful, for the author does not really keep the promise of his sub-title consistently. Not very much is to be found about “the relationship of the words to the music”, and there is a good deal of mere outlining of the plots instead, rather in the manner of “guides to opera”, except that it is much better done than such things usually are. There is some padding, occupying space that could have been used to better purpose: the details about Dr. Mesmer, for instance, for whose domestic theatre the boy Mozart wrote ‘*Bastien und Bastienne*’—needless to say not one of his “seven great operas” and therefore irrelevant, as is also the author’s rather exaggeratedly tragic view of Aloysia Weber’s jilting of Mozart. But while finding fault, one is greatly stimulated to read on and on. The following remarks, mainly critical, were prompted by the interest kept alive by the author from first to last.

p. 25: The point that the plot of ‘*Idomeneo*’ ties itself into a knot which nothing short of the interference of a *deus ex machina* can undo is well observed, as is the comparison with Don Juan’s descent into hell as, on the contrary, “a true metaphysical consequence”, though that sounds rather a mouthful.

pp. 37–38: The maturity of the recitatives and the dramatic function of the chorus in ‘*Idomeneo*’ are discerningly commented on.

p. 54: Is it true that there is something “characteristically south German” about the music of ‘*Bastien und Bastienne*’? Surely it shows a marked French influence.

p. 65: On the other hand the author is perfectly right in saying that the quartet at the end of Act II of ‘*Die Entführung*’ first shows Mozart as the master of the operatic finale and elevates the work from a *Singspiel* to the status of an opera.

p. 89: A touch of chauvinism intrudes here. “It is remarkable”, says Dr. Greither in connection with ‘*Figaro*’, “that the distinctly German Mozart, the champion of German opera, should once again—and not once only—have been entrusted with the setting of an Italian opera.” There is nothing distinctly German about Mozart as a composer, any more than about Handel, and it is not at all remarkable that he should have undertaken tasks he so evidently enjoyed.

p. 104: The “second” finale described here is actually the finale of the second act and the first occurring in ‘*Figaro*’, and it develops from a duet (not a “quartet”) into a septet.

p. 124 ff: With his analysis of the action of ‘*Don Giovanni*’ Dr. Greither gets on to very thin ice indeed. He will have none of the ironic comedy which shows Don Juan, with all those carefully catalogued conquests to his credit, left without a single success in the whole course of the opera. He will have it that both Donna Anna and Zerlina are actually seduced, and that Donna Elvira is Don Juan’s deserted wife. For all this da Ponte gives not a shred of evidence, except for the apparent proof that Elvira calls Don Juan “sposo”. But there are *sposi* all over

eighteenth-century Italian opera, and they can be lovers or betrothed as well as husbands; nor will the fact that Elvira was abducted from a convent prove Dr. Greither's point that a nun would never have broken her vows for anything short of marriage. He overlooks the possibility that there may have been a definite *promise* of marriage, and that Don Juan was himself capable of breaking any vow, so long as he got his way. But, what is more, there is not a word about Elvira's having been a nun in da Ponte, though at the end he makes her retire to a convent, pretty clearly for the first time, so that Dr. Greither is forced to go for that fact to Molière, who is not relevant if there is no sign of da Ponte's borrowing it from him. For the seduction of Zerlina there is neither opportunity nor time, so far as da Ponte shows, and it is altogether too modern and surrealist a view to find in him what he fails to state and to affirm that he plays tricks with time when it suits him. What is more, to say that Anna lies to Ottavio in her long narrative recitative preceding "Or sai chi l'onore", is to attribute a Freudian psychological insight to the matter-of-fact, literal eighteenth-century librettist; and musically the whole big piece, recitative and aria alike, has the ring of absolute truth and sincerity. To Dr. Greither the unexpectedly quiet ending of the aria is proof positive of a secret tenderness Anna cherishes for Don Juan; but does an attempted rape engender tenderness in a noble woman? And since the music does indisputably show tenderness why should not Mozart hint at it as a reward for Ottavio, once Anna has had her revenge?

p. 154: Here (and hereabouts) the artificiality of 'Cosi fan tutte' is very nicely put in its proper place as a thing in which we need not for a moment believe in order to enjoy the enchanting work; thus, for example:

The objection, so often raised, that the sisters would have known their betrothed in any disguise introduces *realistic* conditions into a sphere of *fiction*. That they should *not* recognize their travestied lovers is no more incredible than the whole plot of the opera.

What is strange, however, is that in spite of this reasonable view we are still told (p. 150) the old story, which really is utterly incredible, that 'Cosi fan tutte' was founded on an incident that actually happened in Vienna. I have always wondered and never been able to find out where this tale originated.

p. 154: The trio "Soave sia il vento" in the first act of the same work is inadvertently called an aria.

p. 219: The "sensuous A major, with flutes and clarinets" in the first number of 'Die Zauberflöte' is obviously a misprint: the whole long piece never comes anywhere near that key, but there is a considerable stretch of A \flat major.

E. B.

Fünf echte Bildnisse Johann Sebastian Bachs. By Heinrich Bessler. pp. 99, pl. 13. (Bärenreiter-Verlag, Cassel & Basel, 1956, Mk. 8.00.)

This is an important and highly interesting contribution to Bach iconography. If the subject is one comparatively little written about, the reason must be sought in the fact that up to quite recently, of the handful of portraits assumed to be likenesses of Bach, only one could claim undisputed authenticity—that by Haussmann of 1746. (Bach

himself, it will be recalled, commissioned it from the Dresden court painter as a gift for Mizler's Societät der Musikalischen Wissenschaften, which he joined in the following year.) Heinrich Bessler now advances reasons to prove that at least five other portraits may confidently claim to be genuine portrayals of the great St. Thomas cantor:

1. the "Erfurt" painting, attributed to Rentsch the Elder and dating from Bach's second stay at Weimar, 1708-1717;
2. the portrait by Ihle, done probably between 1720 and 1725;
3. the pastel executed by the composer's kinsman Gottlieb Friedrich Bach in 1736 or thereabouts;
4. a portrait by an unknown painter, presumably dating from about 1740; this was discovered at a Berlin art-dealer's in 1941 and subsequently destroyed by bombs, and is now only known in a reproduction which served as a cover-picture for the sales-catalogue;
5. a portrait by another unknown painter, possibly dating from about 1750, and formerly in the possession of the composer Fritz Volbach, who bought it at Mainz in the 1890s.

Bessler's investigations go back to the Bach bicentenary festivities in 1950, when the absence of good genuine Bach portraits other than Haussmann's was most acutely felt. Starting from the premise that Bach counted among his admirers and friends a number of wealthy and influential persons (such as Count von Keyserlingk and the various dukes whose *Kapellmeister* he had been at various times) who no doubt commissioned such portraits, Bessler puts forward the theory that the number of extant Bach portraits must probably be higher than had hitherto been assumed. The methods by which the author has sought to establish the authenticity of the five paintings in question would certainly do credit to a practitioner in forensic medicine. Measurements were taken of the plaster cast of Bach's skull, examinations carried out of the head in the paintings by an eminent surgeon and an oculist, and the advice sought of a number of art-historians and museum directors—all undertaken to support the author's conviction that the five portraits share features in common which point to Bach as the only possible sitter. These features include a forward-jutting jaw, a head slightly turned, the low and asymmetrical position of the eye sockets and, most interesting of all, an indication that Bach was suffering from blepharochalasis on the right eye, a weakness in the lid which caused it to droop over part of the eye, thus making the latter appear smaller than the normal eye. (This fact was established by Dr. Ernst Engelking.) The book contains reproductions of the six portraits (including Haussmann's), and a comparison leaves little doubt that we may here indeed be confronted with genuine "Bachs". It so happens that these six paintings represent the master at different ages, up to his last year, and we are thus able now to study the changes wrought on this powerful face by the passage of time. Each portrait is fully discussed and its history told so far as it is known. We gather, for example, that the "Erfurt" portrait was accidentally discovered by a tailor in the loft of an old house, while Ihle's painting was found at Bayreuth at a baker's whose grandfather had been a gardener at the castle. It is to be hoped that future biographers will avail themselves of Bessler's findings and ring the changes on their choice of Bach likenesses. M. C.

Richard Strauss: Thematisches Verzeichnis. By E. H. Mueller von Asow. Fascicles 2 and 3, pp. 64 each. (Doblinger, Vienna and Wiesbaden, 1955 and 1956.)

This monumental and useful work, begun early last year, progresses impressively but slowly. On the inside paper cover the announcement that it will be completed in about twelve or fifteen fascicles is repeated, together with the promise to bring out four or five a year, so that about two-thirds of it should now be completed; but at the present rate of three in two years we shall be well into the 1960s before we see the end, if we are still here to see it.

We have arrived at the four songs Op. 31: fifty-five numbered and nearly fifty unnumbered works are still to come. But we are now past the first opera, 'Guntram', and the symphonic poems up to and including 'Zarathustra', and these entries partly answer a question asked when the first fascicle was reviewed and throw up one or two others. It seemed impossible to imagine how the operas were going to be listed thematically, since they do not consist of separate numbers, and it is now found that the incipits are shown of the preludes to each act and the opening of each scene within the acts. But while this may be sufficient for 'Guntram' and perhaps for 'Feuersnot', it is hard to see how it will do for the later operas, where a great deal happens within a scene that is thematically important. Will all the motivic material functioning by way of references be shown? And if so how? We shall see; but the present treatment of the symphonic poems is none too promising. For 'Tod und Verklärung' only the four opening bars are quoted, though this can hardly be called a theme at all; for 'Zarathustra' we are, very properly, given the principal theme and the beginning of each section; but for 'Till Eulenspiegel', where the same thing could quite easily have been done, we again get only the opening of the introduction, and not even that of the *allegro* where the second principal (horn) theme appears.

The documentary material is admirable and so copious as even to include programmes of performances of symphonic poems in the form of ballets in London and New York. Dates of composition, dedications, details of autographs, editions, arrangements and recordings, indications of scoring and duration, long lists of performances and full bibliographies are all very valuable for reference. Paper, type and music engraving remain exemplary.

E. B.

Etiudy istorii russkoy muziki (Essays on the history of Russian Music). By Yuri Arbatsky. pp. 412. (Chekhov Publishing House, New York, \$3.00.)

Little appears to be known in this country of the author of this very valuable book. Its publisher, however, probably aware of such a hiatus, has afforded readers of Russian some biographical data in order to fill the gap in our knowledge.

Yuri Ivanovich Arbatsky, we are informed, was born in Moscow in 1911. In 1924 he left Russia and settled in Prague, where he passed through the Intermediate School. He began his musical education with Svehini-Kishensky, a pupil of Rimsky-Korsakov, and with the composer Nikolay Lopatnikov, now professor of composition at the Carnegie Institute, Pittsburgh, and described as being the most significant of

contemporary Russian composers—not excepting even Stravinsky! Having for a time occupied a post at the Catholic Cathedral in Belgrade, he was awarded, in 1930, the Rakhmaninov scholarship at the Leipzig Conservatory. Having graduated from the composition class he was enabled to pursue his further studies thanks to the support of the Belayev concern in Paris and of Zimmermann, the well-known Russian music publisher. Returning to Prague he entered the University, where he embarked upon the study of philosophy. In 1949 he went to America, where he became connected with the Chicago Newberry Library and in 1955 received the Guggenheim Prize.

The author, as these biographical details may well lead one to expect, has enjoyed ample opportunity of familiarizing himself with the historical aspect of his subject. In order, he urges, to arrive at a full comprehension of the musical culture which is the heritage of the Russian people it is insufficient merely to study the later period of its history; it is necessary to delve deeply into age-old records. It does not suffice, moreover, to be content with an examination confined to the mere framework of history: the roots of that culture lie much deeper. That the author has followed his own precept to the utmost degree is manifest at a glance at his table of contents. It includes his researches into the earliest appearance of the most primitive prehistoric musical instruments. Ample space is devoted to the peculiarities of the folk music characteristic of such communities as those of Kiev, Novgorod and Moscow. Eventually he traces the later development of Russian art-music, passing through the pre-Glinka period in the second half of the eighteenth century, when western masters, especially the Italians Galuppi, Sarti, Paisiello, Cimarosa and Salieri, contributed so important a share to the development of Russian music in general and opera in particular. In a succeeding chapter, having embarked upon the customary deification of Glinka, Arbatsky would have us believe that the absence of 'A Life for the Tsar' from the repertory of western European opera-houses is due to the circumstance that the nationalistic elements in the make-up of the work are not understood by the foreign music-lover, just as in the past its romantic nationalism failed to be appreciated by Russian opera-goers of "socialite" tendencies. This explanation may quite likely be described by those familiar with the score of that opera as special pleading. The fact remains, however, that 'A Life for the Tsar', despite its change of title imposed upon it following the October Revolution, survives, and the former symbol of autocratic nationalism is as popular as ever under an autocracy of a quite different complexion.

There is no lack of testimony to Arbatsky's erudition. His book contains a formidable array of bibliographical sources, both Russian and foreign. Yet, in the former we seek in vain for the name of so eminent a critic as Sabaneyev, whose biography of Skriabin seems a very odd omission, and one is a little astonished to find that while Sir James Jeans's volume entitled 'Music and Science' qualified for inclusion—due doubtless to its scientific interest—no reference at all is made to the various writers of western European origin who, during the past fifty years or so, have contributed not a little to an understanding of the music of Russia.

M. M.-N.

REVIEWS OF MUSIC

Georg Friedrich Händel, Collected Works (Bärenreiter-Verlag, Cassel):

Eight Suites for Harpsichord. Mk. 11.80.

Eleven Sonatas for Flute and Figured Bass. Score, Mk. 16.00; Solo Part with Bass, Mk. 6.60.

Six Sonatas for Violin with Figured Bass. Score, Mk. 12.00; Solo Part with Bass, Mk. 4.80.

For future editors of his collected works, no composer has left us more abundant material than George Frideric Handel (his own spelling, for the greater part of his working life). Some of his music was printed during his lifetime by his own publisher, though this is no guarantee that the text is infallible. Most of it, however, remained in manuscript, and his autograph manuscripts have been preserved in almost overwhelming numbers: scores, orchestral material, sketches and printers' copy. In addition to these holographs, there are quantities of scores and parts of every kind, prepared by members of Handel's own staff of copyists (headed by John Christopher Smith). Much of this material bears corrections or revisions in Handel's own hand; most of it was used for actual performance during his lifetime and immediately afterwards. To all this must be added presentation collections prepared by the same staff: collections for private patrons (the magnificent Granville collection is the most important of these) or for such institutions as the Foundling Hospital. The total amounts to many hundreds of large volumes, most carefully preserved and well catalogued. Nearly all these volumes belong to or are on permanent loan to public libraries: the British Museum, the Fitzwilliam Museum, the Hamburg City Library and others. They are therefore freely at the disposal of every scholar in the world.

Shamefully little work has yet been done in surveying and dating this vast amount of material. Jens-Peter Larsen's forthcoming book on 'Messiah' will amply demonstrate how much can be learned about Handel's methods of composition, adaptation and revision, once the manuscript sources have been properly evaluated in terms of their chronology, handwritings, annotations and original purpose; and his book also makes it clear that no one can hope to ascertain Handel's own intentions about his music unless the work is based on studies of this kind. If an edition of his music is to have any claims at all to be called definitive, it *must* rest upon these manuscript foundations. Eighteenth-century editions can never be considered as more than secondary sources, subordinate to the autographs or to manuscript copies made under Handel's direction; music publishers of that time were notoriously unscrupulous, their engravers were often careless, and proof correcting was either casual or non-existent. The unprecedented popularity of Handel's music during his lifetime and in the two centuries since his death has always been an open invitation to pirates, forgers and "improvers"—men who, for good or bad reasons, have been convinced they knew more about Handel's intentions than Handel did himself. The announcement of a new definitive edition of his works led most of us to hope that better times were ahead, and that the approaching bicentenary of his death would see his achievement worthily honoured.

The first volumes of this new edition have now arrived for review. Faced with the vast bulk of manuscript sources, its editors have taken an almost unbelievable decision—to ignore them altogether.

Volume 1 contains the 'Eight Great Suites' (the editor's description, not Handel's) for harpsichord. These include such well-known favourites as the so-called 'Harmonious Blacksmith' variations, the Passacaille in G minor, the Prelude and Fugue in F minor and the Fugue in E minor. Two inadequate facsimiles, little bigger than Readers' Tickets to the British Museum and far less useful, reproduce the title-page and foreword of Meares's edition. We may suppose that this forms the basis of Rudolf Steglich's text, though we are nowhere informed on this point. It is hardly unimportant. No critical apparatus of any kind is given for our enlightenment. For each suite the editor has provided a few paragraphs of suggestions about tempo and interpretation. Nowhere do these paragraphs examine in detail Handel's deliberate and ingenious use of a mixture of French, Italian and other movements as the formal elements out of which each suite is compiled. Awareness of this device is of the utmost importance to good interpretation. Suite I, for instance, consists of a Praeludium (not, as printed here, 'Präludium': Handel was using a Latin word, not a German one), followed by three French dances. Suite II is wholly Italian: Adagio, Allegro, Adagio, Allegro. Suite III blends elements from both styles: Praeludium, Allegro, Allemande, Courante, Air and variations, Presto. And so on, and so on. The editor's preface suggests that a "herzhaft, kernhafte Non-legato" should be the dominant style in performance since it was characteristic of the keyboard instruments of Handel's own time—harpsichords, clavichords and chamber organs. Few who are acquainted with Snetzler's chamber organs or with early eighteenth-century harpsichords will agree, and the Riemannesque architecture of the analytical examples filling pages xvii-xxiii of the edition will scarcely help to convince them.

The musical text of the suites themselves will not do. Autograph sources of a considerable amount of the music they contain exist in the Fitzwilliam Museum and elsewhere, but the editor has apparently decided that these are not worth consulting. His excuse is perhaps Handel's foreword to Meares's edition: "I have been obliged to publish some of the following lessons because surreptitious and incorrect copies of them had got abroad." Such signed forewords had been a convention of English music publishing for more than a century before Meares's engravers set to work, and it is foolish to take them literally. Contemporary newspapers of Handel's own time published more than one letter from a composer vehemently repudiating an edition "authenticated" by a publisher in this way. Far more positive evidence than this is needed if a modern editor is to take Meares's text as the basic source for a definitive edition; overwhelming evidence, if he is to take it as his only source. The editor nowhere provides this evidence. Handel's most slipshod notation of dotted rhythms has been left completely unaltered, and his intentions are therefore travestied to all save a handful of initiated players (who will have their own editions of the music anyway). His casual phrasings have never been supplemented. His careless omission of ornaments has seldom if ever been rectified. Most of the original misprints have been exactly reproduced, and one or two new ones added. Such a text is little short of a musical disaster.

Volume 3 consists of seven Sonatas for flute and figured bass, and four sonatas for recorder and figured bass; it is therefore incorrectly titled. The editor, Hans-Peter Schmitz, is an expert on the performance and ornamentation of eighteenth-century music, and his volume is more acceptable. But the preface states that it has been re-edited from Chrysander's text(!), and the autographs have once again been rejected. The editor says that he has seen the British Museum autographs of Sonatas I and IV, and that they contain no noteworthy differences. This may or may not be true; but what of the other autographs? The Fitzwilliam autograph of Sonata VII (transposed up a third for recorder, which may well have been the work's original form) omits the last two movements of what is already an immensely long sonata. The Fitzwilliam autographs of the flute Sonata in E minor and the recorder Sonatas in G minor and F major should surely have been consulted; and what possible excuse can there be for deciding to use Chrysander's edition as a primary source in preference to the autographs? Other autographs or good manuscripts may well exist; I have mentioned only those that I happen to have seen.

Volume 4 contains six violin Sonatas, edited by J. P. Hinnewinkel. In his preface the editor asserts that the autograph of only one of these works survives, and that he has based his edition on those of Chrysander and Roth. The second of these statements is disconcerting, the first untrue. Neither is worthy of the editor of a definitive volume of Handel's music. The musical text reveals the same failure to grasp Handel's very simple conventions of notation for dotted rhythms, a reluctance to add the obvious trills and ornaments which Handel knew any player could be counted on to provide, and a refusal to complement Handel's sketchy bowings in accordance with eighteenth-century taste, even where his intentions are quite unmistakable. The continuo parts will serve well enough, though they are sometimes stodgy and never as elaborate as those Handel was accustomed to play himself; the suggested embellishments for Adagios are good models; dynamics have been added from time to time (though hardly very methodically); and the solo parts for both volumes have been issued in the form of melody and figured bass in score. This excellent revival of a standard eighteenth-century custom deserves to be widely followed. I must point out, by the way, that two of the six sonatas in Hinnewinkel's volume are almost certainly spurious; if the editor had taken the trouble to refer to the British Museum copies of the Walsh and Roger editions, he would have found this out for himself. Once again his extraordinary reliance upon Chrysander in preference even to printed sources of Handel's own time has led him into error, and he perpetuates a misattribution that was detected and corrected more than two centuries ago.

A foretaste of another volume, of organ concertos, is already available. Bärenreiter have recently issued scores and parts of the first four concertos, edited by Karl Matthaei, and these will in due course form part of another volume of the same edition. Once again the same misguided editorial policy has been pursued; the scores are based on Walsh's editions, not on Handel's autographs. During the last year I have had occasion to prepare new versions of the first twelve concertos (Op. 4 and Op. 7) from the autographs, for use by the Boyd Neel Orchestra. This work has

shown the utter folly of attempting to base a definitive version on Walsh's editions. The six concertos forming Op. 7 were put together by Smith after Handel's death, and it is clear that Smith did not hesitate to re-write Handel completely. Concerto No. 12, for instance, was not composed as an organ concerto at all; it was written as a *sinfonia* for three-part strings and continuo, with oboes in the slow movement (this movement is completely omitted by Walsh). Smith carved up the whole *sinfonia* in the most barbarous way to make it into an organ concerto, and its published form bears no resemblance to Handel's own intentions. Concerto No. 10 was intended for two organs and double orchestra; Walsh published it in a boiled-down version by Smith for one organ and one orchestra. The problems of establishing a text for the six concertos of Op. 4 are not as great, it is true, but they undoubtedly exist, and they can only be solved by reference to the autographs. (For one concerto, a fortunate chance has preserved the actual copy sent to the engravers; study of it is most enlightening, since it shows [i] the kind of mistake the engravers were apt to make; [ii] that Handel almost undoubtedly did not see proofs of the music before it was printed.)

An immediate reversal of editorial policy is required if this new edition is not to forfeit even the remnants of one's confidence in its editorial board. As it stands, the text is out of line with the requirements of present-day musicians and scholars, it hardly adds to the lustre of Handel's work, and it flagrantly repudiates the statement of editorial principles published by the board in its prospectus for the edition. Not that this statement of principles is in itself ideal; thus (par. 4) in vocal works a German translation will take precedence over Handel's original choice of language, whether this was Latin, Italian or English. On this principle, a modern edition of Lully's operas should present the text first in Italian and then in French, since he was born in Italy. Such a notion has only to be stated for its absurdity to become immediately apparent. Lully may have been born Italian, but he chose to become French, he set French texts to music, and the modern edition of his works was undertaken by French scholars. Handel was born a Saxon, chose to become an Anglo-Saxon, set texts mostly in English or Italian, and has for two centuries belonged to the universal world of music, which knows no barriers of language or nationality. The present editorial board contains twelve names, eleven of them German and one Danish; on the evidence of these volumes, it would seem that their joint capacities are quite inadequate for the huge responsibilities of their self-appointed task. Two tribunals watch their work. One is the assembly of Handel scholars throughout the world. The second, larger and more important, consists of musicians, and it is hardly too fanciful to suppose that its president-of-honour is George Frideric Handel. The verdicts of these tribunals can hardly fail to be identical, even though Handel is unfortunately prevented from voting: "Resolved, that the present volumes should be withdrawn at once".

T. D.

Tomkins, Thomas, *Keyboard Music*, ed. by Stephen D. Tuttle. 'Musica Britannica', Vol. V. (Stainer & Bell, London, for the Royal Musical Association, 63s.)

Tomkins lived long, and through turbulent times. He was still vigorously composing in his early eighties, after having experienced the

Civil War and the spiritual revolution of which the war was an outward manifestation. His best music seems to us adventurous and exciting; yet his adventurousness is a belated flowering of the impulses that dominated England in his youth. He is a "late" composer whose apparent modernity testifies to the vitality of a tradition.

Tomkins was a pupil of Byrd, trained in the heyday of English polyphony. Of its nature, polyphony implies a communal act; and the kind of music on which Tomkins was brought up involved participation either in domestic entertainment or in liturgy. String polyphony was a logical development from vocal polyphony; it could start from the same basic principles, while intensifying the elements of baroque decoration and harmonic tension which were growing increasingly significant in a changing world. When Tomkins writes religious or secular vocal polyphony, or polyphony for strings, he works within the central tradition, fusing a religious inheritance with a ripened humanism. There is probably no more impressive example of the "spiritual madrigal" than his 'When David heard that Absalom was slain'.

Keyboard music is a different matter. It, too, may be religious (liturgical organ music) or domestic (music for virginals). But it is not necessarily a communal act: the keyboard player is sufficient unto himself. The English keyboard school achieves a moving if precarious equilibrium between the private and the public life. In Gibbons's keyboard music introspective pathos and exhibitionist virtuosity come to terms with the devotional spirit and with liturgical convention. Even Bull, most intrepid of exhibitionists, makes an exciting use of old-fashioned scholastic devices and, in counter-reformatory spirit, re-creates "mystical" vocal modality in a wonderful piece like the so-called A minor 'In Nomine' from the 'Fitzwilliam Virginal Book'. One finds nothing quite like this in the brilliant Italian school of keyboard composers headed by Frescobaldi: perhaps there is nothing comparable outside the plainsong fancies of the Frenchman Titelouze.

So delicate a balance between old and new could not, it seems, be long sustained. The great polyphonic vocal tradition was deep-rooted and vigorous enough to support change from within: so that there is an inevitable development from the polyphony of Byrd and Gibbons to that of Tomkins and Peerson, and then on to Purcell. There is no such creative evolution from the keyboard music of Gibbons, Bull and Farnaby to the relatively trivial keyboard music of Purcell and the Restoration. The finest keyboard pieces of Tomkins would seem to date from his youth and to share Gibbons's and Bull's compromise between harmonic and figurative audacity and an elegiac nobility. (Consider the magnificent A minor Pavan with the chromatic climax, published in the 'Fitzwilliam Book': No. 56 in the 'Musica Britannica' edition.) When Tomkins retired to the country after the second siege of Worcester, he wrote no more liturgical polyphony or madrigals; yet in the intimate medium of keyboard music he could not quite recapture the ardour of the past. Though in perusing his collected keyboard music one comes across many fine and interesting pieces, one cannot avoid a sense of deflation. The composer is a lonely man, working within a dead or dying fashion.

Of course, there are dreary wastes in the keyboard counterpoints and figurations of all the great Jacobean, with the exception of Gibbons.

Yet even the passages in Bull wherein finger dexterity gains control of the music are illuminated by flashes of improvisatory genius; Bull usually manages to communicate to us something of his own excitement—his awareness of the emotional possibilities of virtuosity. Much of the passage-work in Tomkins's plainsong fancies seems the consequence of habit rather than of adventure. Playing to himself in his retirement, rather than to an applauding society, he does again what had been done, with more conviction, in his youth. It is significant that—after the pieces from the 'Fitzwilliam Book'—the finest music in this volume occurs in pieces which are explicitly valedictory and nostalgic in tone. The 'Sad Pavan for these Distracted Times' and the C minor Pavan for Lord Canterbury are among the most moving—and are certainly the latest—examples of "Jacobean" melancholy; and their style, both in harmony and figuration, is much more sober than that of the early A minor Pavan. The "distraction" of the times seems only to have fortified Tomkins's desire to put back the clock. Among the compositions of his old age only 'The Perpetual Round'—a sequentially modulating fancy—suggests Bull and the "progressive" tendencies of his youth, rather than Byrd.

This complete edition has been edited, mostly from the Paris holograph, by the late Stephen Tuttle of Harvard, and seen through the press by Thurston Dart. Both editing and production are of the high standard we have come to expect from 'Musica Britannica'. W. H. M.

Guerrero, Francisco, *Opera omnia*, Vol. I: *Canciones y villanescas espirituales*, Part I, for 5 voices. (Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, Barcelona, 1955.)

The Spaniards, not content with two great sixteenth-century contrapuntists, must needs summon up Francisco Guerrero to form with Morales and Victoria what is called in the present volume "the glorious triumvirate of Spanish polyphony". Something approaching genius is claimed for these particular pieces of his, too. An ability to write supple lines and a penchant for false relations, frequent modulations and the chord of the augmented fifth do not, however, lead necessarily to great music, and they do not seem to me to do so here: I cannot agree, in fact, that these pages "reach the same heights as the best of the Italian school". These large claims are unfair to Guerrero, who is by no means a negligible composer, as he is no Gabrieli or Monteverdi. The unbiased Gustave Reese calls these pieces "a minor but interesting part of Guerrero's work", and I think we may safely and fairly leave it at that.

The 'Canciones y villanescas espirituales' (printed by Vincenti of Venice in 1589) was Guerrero's last published work. It consists of madrigals (what the Spaniards called *canciones*) and *villanescas* (or *villancicos*), which are settings of homely verses, akin to *laude spirituali*, on such subjects as the Nativity, the Passion or the Virgin Mary, or of secular words made sacred, as, for instance, the words of Monteverdi's fifth book of madrigals were "spiritualized" by Coppini. The present publication contains the pieces for five voices: twelve are madrigals, the rest *villancicos*; those for three and four voices will follow in a second volume. The editor shows convincingly that the madrigals are early works; the *villancicos* were composed later during Guerrero's long service at Seville Cathedral. This music is more sophisticated than Mateo Flecha's 'Ensaladas' (reviewed

in the April number), and the harmonic interest is mercifully much greater. The stanzas of the *villancicos* are set for various contrasting groups of voices, while the refrains move with as much lively counterpoint as do the madrigals: these sections are thus similar in texture to the later Italian *villanelle*. There is indeed plenty of welcome, worthwhile music here, but none that makes you feel that it *had* to be composed.

Vicente García has prepared the transcriptions, which have been well edited by Miguel Querol Gavaldá. Dr. Gavaldá has also written the comprehensive introduction, which lacks only a life of Guerrero (but that is easily available elsewhere). It is arranged in a rather unsatisfactory order and marred by the reckless over-writing I have mentioned, as well as by a curious literal-mindedness and attention to everyday detail: Dr. Gavaldá does not always make it clear that many of the features of Guerrero's book that he describes in such detail are not unique to this work but commonplaces in the publications of the time. The proofs have been read rather carelessly.

This is the first volume of a projected complete edition of Guerrero. Of course one welcomes it, but not without feelings of doubt as to whether a complete edition of such a composer is really necessary, and of envy, inevitable perhaps in a reviewer writing in England, who cannot yet boast a complete edition of her greatest composer, let alone some of her lesser ones.

N. C. F.

Das Musikwerk, ed. by Karl Gustav Fellerer: *Die Variation*, by Kurt von Fischer. (Arno-Volk Verlag, Cologne.)

This volume comprises a comprehensive collection of variations of all types. They are under three main headings: (1) compositions containing the elements of variation principles, (2) variations upon themes, (3) variations upon *ostinati*. The first group ranges from a Ballata by Landini with a florid instrumental variation of the voice-part to Duke Ellington's 'The Sheik of Araby' and a short varied folksong by Bartók. The second group—a more straightforward and tangible one—contains a dozen pieces flanked by Farnaby and Webern. C. P. E. Bach and Neefe are here, but not Haydn. There are nine examples in the *ostinato* group. Amongst the less obvious are the 'Diferencias' for lute (1538) by Narváez and the Prelude on Bach's 'Weinen, klagen' by Liszt. The Preface is informative. Duke Ellington is the only composer to receive no dates.

B. W. G. R.

Music of the Bach Family: an Anthology. By Karl Geiringer. pp. 248. (Harvard University Press; Cumberlege, London, 72s.)

This book appears to be a supplement to the same author's work 'The Bach Family' and might easily be considered as an additional volume of musical examples in the manner of the third volume of Einstein's 'The Italian Madrigal'. This would help to classify it—no easy task otherwise, for it appears to fall between half a dozen stools. Like 'The Bach Family' it is too sketchy, selective and vague to be considered as a work of musicology in the formidable sense in which that term is used today; but it cannot be described as a popular work either, and it may be that some will consider that the description "an Anthology" is just. But if this is a mere anthology, then it costs far too much for

what it is; one wishes that English publication, paper-back and less pretentious format had meant either the same music for less money, or, what would be much more valuable, more music for the same price. For in spite of a superficial resemblance, it cannot be classed as a "private press book". The book production, print, layout and even the binding, which is at least buckram, are not nearly in this class (although the price is) and qualify, I am afraid, as "American Commercial".

The Bachs are arranged in chronological order, and each is supplied with a brief biography (which covers the same ground as 'The Bach Family'), unnecessarily if this is a supplement, a source-list of the music to follow, a bibliography, a list of other printed pieces by the Bach concerned, and then the music, some two-thirds of it "presented for the first time in a modern edition", some of it from the manuscript. This consists of complete movements, and occasionally short complete works, for all manner of combinations, including the eighteenth-century orchestra. The presentation thus ranges from two-stave keyboard music to a not very satisfactory condensed full score. The tables are of value for quick reference and the music is variously interesting; the pieces by W. F. Bach, for instance (both from manuscript and so presumably printed for the first time), are characteristic of one of the most fascinating and neglected of all eighteenth-century masters; the recent rummaging among quite ordinary talents of this period has not resulted in any unusual activity on his behalf, I notice—a pity. While the other sons of John Sebastian inherited various things from their father, Friedemann alone seems to have possessed his wild sweetness and brooding melancholy, indeed to have intensified it at the expense of more formal aspects. The pieces here printed include a work for two flutes that contains the extraordinary direction *lamentabile*.

The other music ranges from a somewhat stiff and formal cantata movement by Johann (1604-1673) to a positively Victorian piece for pianoforte, six hands by W. F. E. (1759-1845), which demands great dexterity in avoiding the hands of one's partners. An odd note directs that it should be performed by a gentleman and two ladies. All this music is reproduced in a photographic copy of a copyist's manuscript, and it must be said firmly that this method of reproduction is justified only when the manuscript is that of the composer, or of similar textual or historical significance. In the present case it varies from the somewhat unlovely but fairly legible to the frankly hideous and quite unreadable. The standard space for a line of music is set by two-stave keyboard notation; orchestral music is often made to fit into the same space, which would have mattered less if the normal methods of music-printing had been employed. At the ends of lines, or where the music becomes complex, the copyist has crowded the notes together in order to get them into the space, at whatever cost to legibility; groups of semiquavers are made to fit closely spaced crotchets in another part. It all adds up to ugliness and illegibility, which should not have been allowed to happen in so expensive a book.

To sum up, this is a book for those who can afford a stiff price for a stoutly bound volume of selected music by the Bachs, but who do not expect either a detailed and exhaustive survey or a book of outstanding beauty.

P. J. P.

Mozart, *Mass in C minor*, K.427, revised and reconstructed by H. C. Robbins Landon. Miniature Score. (Eulenburg, London, Zürich, Stuttgart and New York, 20s.)

This publication will no doubt cause Mozartians some intense heart-searchings. For the question it serves to throw into a sharp focus is this: are we to continue to perform the C minor Mass in Alois Schmitt's completed version (1901) or follow the strong call in our musicological consciences for strict authenticity and revert to the torso as Mozart in all probability left it, which is now presented in a full revision and reconstruction by H. C. Robbins Landon? But this is a question which, one feels, can have no more than a merely academic interest. It is unlikely that great choral societies and the large public, accustomed as they have grown to the "complete" Mass, will suddenly evince a strong urge for historical fidelity and henceforth content themselves with the fragment alone. The Schmitt version will therefore continue to be played; but thanks to Mr. Landon we have now been put in a position where we can supplement such performances by occasional presentations of the original score. For Mr. Landon's is an edition which, apart from satisfying every modern demand for scrupulous scholarship, has also been made with a view to practical uses.

In fairness to Schmitt, however, it must be recalled—and Mr. Landon does not fail to do this in very generous terms—that until he came out with his version, the Mass had not been heard since that performance under Mozart's direction at Salzburg Cathedral on 25 August 1783, a performance the exact circumstances of which are veiled in some mystery. Whatever we may think of Schmitt's method of completion and the stylistic problems it raises, this cannot diminish his great merit in having rescued the work from total oblivion and made it accessible to modern audiences. Yet in the light of recent researches his version is bound to appear still more of a *faute de mieux* or *pis aller* than it did during the opening decades of our century. Thanks to the spread of musicology we have now developed an acuter ear for authentic style, and this in turn has sensitized our critical antennae in all such matters as new editions of old works, their reconstruction, revisions and the like. Thus Schmitt's work of completion can be accepted only with a number of mental reservations to which Mr. Landon duly draws attention in the spirit of a critical yet sympathetic judge. The most weighty of these reservations has been added by Karl Pfannhofer's important discovery (published in 1954) showing that, of the six numbers incorporated by Schmitt from Mozart's earlier church music, one is not by the composer at all. This is the "Lacrimosa" hitherto assumed to represent a fragment from a Requiem (K.V.App.21[92c]) and used by Schmitt for the "Crucifixus" of the Mass, but which has now been proved to be a copy made by Mozart from a Requiem by Johann Ernst Eberlin (1702-62). No doubt Eberlin's "Lacrimosa" is a splendid piece (most probably the reason for Mozart's copying of it), perfectly fitting into the original music of the Mass, but since Pfannhofer's discovery a good deal of self-persuasion will be needed for us to acquiesce in its continued inclusion in the Schmitt version.

In a comprehensive introduction Mr. Landon gives all the known facts about the genesis of the Mass and discusses the three theories that have been advanced in accounting for the fragmentary nature of the

autograph. The subsequent history of the autograph is surveyed, and from this we gather that since its removal, during the second world war, from the Prussian State Library to a Polish monastery for safe-keeping, its present whereabouts have been unknown, though they are, very likely, in some eastern European country.

The introduction also contains a detailed description of the four sources which at one time existed for the Mass; two of these provide the basis for this new edition: André's first edition (1840) and the *Gesamtausgabe* (1880). Mr. Landon confirms Schmitt's assumption that the original chorus for the "Sanctus" and the "Osanna" was for eight voices, i.e. a mixed doubled chorus, not for five and four parts respectively, as published by André and later by Philipp Spitta in the *Gesamtausgabe*. The correctness of Schmitt's conjecture has now found strong support in a critical examination of the disposition of the voices and orchestra in Mozart's autograph and from internal evidence furnished by the choral part-writing. The method employed to establish the true facts from the kind of music manuscript paper Mozart must have used, and certain other details, would do credit to Scotland Yard. Another interesting question which has now been clarified beyond a shadow of doubt concerns the number of trombones in the original score. While André has only three, Spitta added a fourth trombone which in the "Kyrie" doubles the choral sopranos, in analogy to the doubling of the other voices by the remaining three instruments. Yet from a photostatic copy placed at his disposal by Professor O. E. Deutsch the editor was able to establish that Mozart used only three trombones and that Spitta's addition of a soprano trombone was made in error—probably due to a misreading of Mozart's markings. But there are also other grounds, connected with the orchestral practice in the Salzburg churches of Mozart's time, which strongly speak against the assumption of the use of four trombones.

In addition to his excellent introduction (in German and what reads like an English translation), Mr. Landon lists the extant sketches and has five pages of Notes to the Textual Revision. All editorial additions and emendations (including those of André) are clearly marked in the text, so that no doubt can possibly arise as to what is authentic Mozart and what is not. All that remains to be said is that one hopes an opportunity will be found before very long (Third Programme, please note!) for the result of this fine piece of scholarship to be translated into live sound.

M. C.

Aubert, Louis-Jacques, *Première Symphonie à quatre* for String Orchestra, ed. by Laurence Boulay. Full Score. (Boosey & Hawkes, London, 12s. 6d.)

Benjamin, Arthur, *Romantic Fantasy* for Violin, Viola and Small Orchestra. Arr. for Violin, Viola and Piano. (Boosey & Hawkes, London, 25s.)

Bliss, Arthur, *Concerto* for Violin and Orchestra. Miniature Score. (Novello, London, 15s.)

Buxtehude, Dietrich, *Cantata Erhalt uns Herr bei deinem Wort* for S.A.T.B., Strings and Continuo. Full Score. (Merseburger, Berlin, Mk. 5.40.)

Janiewicz, Feliks, *Divertimento* for String Orchestra, ed. by Andrzej Panufnik. Full Score. (Boosey & Hawkes, London, 15s.)

Louis-Jacques Aubert, a virtuoso violinist and teacher, was a luminary among French musicians in the middle of the eighteenth century, having charge at one time of both the Opéra orchestra and of the "24 Violons du Roi". His six 'Symphonies à quatre', published in 1758, have three *obbligato* violin parts and a continuo figured-bass. The music of this first Symphony is in its *allegro* movements conventional but bright, like easy-going Vivaldi. The middle movement is a charming minuet-like rondo, *gracieusement, sans lenteur*. The editor suppresses the continuo and fills in the harmonies with two viola parts, claiming that "this conforms to a custom already well established in France from the time of Lully". Be that as it may, it seems a pity thus to lose the interweaving prominence of the violin lines and to suffer the consecutive octaves (including a pair caused by a doubled leading-note) which, though acceptable in a background timbre, are merely painful in a string orchestra. And why not print the figured bass in any case?

The 'Romantic Fantasy' is a luxurious and engaging piece written with Benjamin's usual mastery of instrumental resource, so that this little-used combination appears the easiest of media. There is enough in the skilful reduction of the score to show that the orchestra has a warm, colourful part as well. The movements are Nocturne, Scherzino and Sonata-Finale; they lead into each other and the piece is ingeniously knit together by transference of themes, which process never seems mechanical. "Mechanical" is the last word to apply to this music, which is at once zestful and poetic. Incidentally, Beethoven would be surprised at what is implied by the words "small orchestra".

Romantic fire and exciting sound is found again in Bliss's violin Concerto. The first movement, like that of Bartók's, gains in freedom of expression by not seeking an esoteric form. The second is a *vivo* which shows that its composer still commands the secret of moving quickly. There is no slow movement as such, but a beautiful introduction to the last movement tellingly recalled later. The last movement is not only a showpiece but seems to rely on the soloist's compelling fire to mould together some daringly diverse elements.

The Buxtehude cantata is a disappointment. It consists of a chorale setting in which the voices rarely venture beyond the plainest homophonic style. The orchestral writing, for two violins and organ continuo, is decidedly dull and quite lacking in those flights of fancy, baroque in the true sense, which so enliven many of this composer's works.

The 'Divertimento' by the Polish composer Feliks Janiewicz (1762-1848) is slightly more worth rescuing, though this is more thorough-going salvage work, inasmuch as three selected movements from two trio-sonatas have been remodelled for string orchestra. After an unpromising, stiff first movement there is a pretty *siciliano* and a gay rondo with some nice surprises in its phrase-lengths.

I. K.

- Panufnik, Andrzej, *Concerto in modo antico* for Trumpet, Drums, Harp, Harpsichord *ad lib.* and Strings. Full Score. (Boosey & Hawkes, London, 22s. 6d.) *Lullaby* for 29 Stringed Instruments and 2 Harps. Full Score. (Boosey & Hawkes, London, 12s.)
 Nussio, Otmar, *Escapades musicales* for Orchestra. Miniature Score. (Eulenburg, London, &c., 5s. 6d.)

Zádor, Jenő, *Divertimento* for String Orchestra. Miniature Score. (Eulenburg, London, &c., 5s. 6d.)

Panufnik is remembered as the extremely gifted composer of folksongs for voice and chamber orchestra which created surprise and interest at the London Festival of the I.S.C.M. in 1946. His decision to leave his native country with its transformed social conditions had been sensationalized by the daily press, and one is understandably desirous to know how as a creative artist he would bridge the gulf between composer and audience. On the evidence of these two works, however, he seems to have shirked the issue: instead of original music we get what may be called adaptations, transcriptions or elaborations. Of the two 'Lullaby' is a closer approximation to original composition: Panufnik here uses quarter-tones, indicated by logical if impractical accidentals apparently of his own devising. But the extremely simple lullaby tune chosen for transcription, whose four-and-a-half repetitions descending from the highest register of the violin down to the double-bass impose a chaconne pattern on the music, savours of such triteness that one dare not credit Panufnik with its invention. It seems rather to belong to that hybrid class of *volkstümliche* melodies which are neither purely art nor purely folk music. The effect, however, achieved by the polychromatic brilliance and extremely delicate sound-texture of its orchestral garb, showing the mind of a very imaginative musician, is magical.

The Concerto, an adaptation of "old Polish tunes", shows Panufnik's approach to the age-old dilemma: should a composer adopt the (implied) style of the melody used or should he remain faithful to his own musical language? In the former case he will be untrue to his times and therefore to himself; in the latter he may distort the melody; in both cases the issue will smack of anachronism. Here, moreover, Panufnik's difficulties are aggravated by the widely differing stylistic periods the melodies derive from: at one end of the scale there is the thirteenth- to fourteenth-century minstrel melody of the *andante* section, at the other the seventeenth-century theme of the *allegretto pastorale*, whose conventionalized ornamental and cadential formulas point to instrumental provenance. Specialists in Polish music alone would know the precise references; it is to be regretted that Panufnik did not quote the tunes resorted to in their entirety. The treatment corresponds accurately to the primitive vocabulary of the tunes: it appears that Panufnik's share is confined to the disposition of the original parts among various orchestral instruments to give as close an illusion of the historic atmosphere as possible. Though it seems anachronistic to choose keys with six flats and five sharps to realize it, he succeeds quite well in achieving this.

Nussio's musical frolics are travesties of style, both in matter and manner. While parodying style he is stylistically incongruous himself: the pomposity of the first movement and the brashness of the last are felt to guy the serious-minded *Gemütlichkeit* of the turn of this century, but the middle movement pokes fun at the eighteenth-century minuet, and with an untypically sentimental tune and satirically intentioned coloraturas, too. Yet Nussio has a profound knowledge of orchestral effects. The thickness of his texture may possibly be objected to, as well as some reminiscences—'quotations'—in the course of the music; but on the whole it could be enjoyed by those who perceive its allusions and who are not impervious to the "great bassoon joke."

Clear in design, unproblematic in language, unadventurous in ideas, Zádor's recent 'Divertimento' bears the imprint of the educational intention which undoubtedly motivated its composition. What fun it must be for the serious amateur player to embark on the final fugue, for example; and to partake actively in experiencing the final statement of its subject simultaneously with its augmentation and diminution, which was so persuasively, if unimaginatively analysed at the lecture! The somewhat oppressive atmosphere of the music could have been avoided by deciding on another key for the middle movement, instead of having all three uniformly in C.

J. S. W.

Elgar, Edward, *Suite from 'The Spanish Lady'* for String Orchestra, ed. by Percy M. Young. Full Score. (Elkin, London, 5s.)

Gibbs, C. Armstrong. *A Simple Concerto* for Piano and Strings. Full Score. (Oxford University Press, 7s. 6d.)

Leclair, Jean-Marie, *Suite from Scylla et Glaucus* for String Orchestra, ed. by Laurence Boulay. Full Score. (Boosey & Hawkes, London, 17s. 6d.)

As the editor states in his foreword, the music of this Elgar suite was originally intended for a projected opera on Ben Jonson's 'The Devil is an Ass', and to quote the editor's own words, "there seemed to be material for a work of considerable charm, which would not only show an unfamiliar side of Elgar's genius, but also provide amateur orchestras with something of not too great difficulty by him [Elgar]". This about sums up these five slight pieces.

The idea behind this type of concerto is a good one—to provide the "teen-ager" with a concerto. But surely aesthetics must play their important part here. No one knows more about technical standards than Dr. Gibbs, and this aspect of the work is ideal, but it seems a pity that the musical content of the work is not on a higher plane. This has been achieved successfully on the Continent.

Except for the key-relationship between the last two movements (B minor to C minor) these nine pieces from Leclair make an excellent suite and give some twenty minutes of real pleasure. There are the sharp contrasts of gracefulness and vigour, and the final 'Air de démons' abounds in rhythmic surprises. The editor has devoted much care to his task, and gives help in suggested tempi and dynamics. His interpretations of the ornaments are consistent even though some will prefer to do otherwise, particularly where trills with the composer's indicated terminations are made to "hang" on a note before resolving. Biographical notes and editorial methods are contained in the Preface.

B. W. G. R.

Alwyn, William, *Autumn Legend* for Cor Anglais and String Orchestra. Miniature Score. (Lengnick, London, 3s.)

The title and specification of this work explain themselves: given this and the tone-quality of the cor anglais one knows what to expect. Here is a typical atmospheric piece, with the shadow of Sibelius and Bax not far off. The music is simple, and when the strings are divided (as they often are) it is for the purpose of playing chords and waving figures, not by reason of any contrapuntal complexity. There is a good solo part,

and the piece has a pleasant, gentle melancholy. Readers of the miniature score (who should have exceptional eyesight) should not be put off by the poem on the fly-leaf; the music that follows is much better.

P. J. P.

Shostakovich, Dmitri, *Concerto* for Violin and Orchestra, Op. 95. Arr. for Violin and Piano. (Boosey & Hawkes, London, 17s. 6d.)

Chávez, Carlos, *La paloma azul* for Mixed Chorus and Small Orchestra. Vocal Score. (Boosey & Hawkes, London, 10s.)

Sciammarella, Valdo, *Cantigas de amigo* (Francisco Javier) for Voice and Piano. (Barry, Buenos Aires, 6s.)

Those who remember the quite extraordinary success of Shostakovich's violin Concerto at its English première will be grateful to the publishers for making the work available for serious study so soon. For this is memorable music; both for its immediately apprehensible attributes and for its more elusive qualities. The symphonic pretensions of the Concerto are apparent from its being divided into four movements: Nocturne, Scherzo, Passacaglia and Burlesque, of which the last two are to be performed without a break. The model of this scheme, of course, was Brahms, to whom Shostakovich here shows himself spiritually related, in spite of the programmatic hints in the movements' titles. The first movement is fundamentally an extended fantasy, which does not conform to any of the habitual moulds. The brief orchestral preface proposes a very shapely swaying melodic sentence with a conspicuous trochaic metre; the solo violin meditates upon this and adds a few rhythmic and melodic motifs of its own. New elements are added by the punctuating chords and the consecutive crotchet figures of the orchestra, and by the time the first dynamic and melodic climax is reached, the presentation of the entire material of the movement is complete. All that is to follow is directly or indirectly related; mainly by rhythmic articulation, sometimes by melodic configuration, or again as less readily noticeable variants deriving from a combination of the two. The tonal territory may be described as A minor; but the deceptively simple harmonic style of this music conceals a much more contrived and fundamentally rather advanced harmonic idiom than, say, middle-period Reger. Chromaticism, though fairly strongly in evidence, is not exclusively and purposelessly so; and the other conspicuous harmonic-melodic feature is the prevalence of the interval of the fourth.

While the symphonic growth of this movement's music is never in doubt, one feels that the Scherzo's potentialities are not completely realized. The theme of this movement possesses that diabolic character which is such a typical feature of early Prokofiev: its uneven metric stresses—subtly contrived against the rhythmic pulse—are very promising, but they are employed chiefly as a rhythmic support only for the brilliant exhibitionism of the violin. The swaggering episodes suggest folkly and popular inspiration: the mechanically insistent pounding of their simple rhythmic pulse is somewhat naïve. The same applies to the finale: here "burlesque" and "moto perpetuo" seem to have become blended, and the bluntly popular character is even more strongly emphasized; the effect, however, is less convincing than that of the scherzo.

The passacaglia (second movement) may seem strange in a concerto of predominantly virtuoso character, but it is just the right design to demonstrate Shostakovich's splendid melodic gifts and consequently to displaying the violin's true character as an expressive instrument. There is a profound relationship between the Nocturne and the Passacaglia, not merely in speed, but in melodic growth, symphonic treatment and emotional content. The movement ends with a cadenza of exceptional length, leading straight into the last movement which, like the first, is in A minor.

Though extremely brilliant, ostentatious and demanding an extraordinary degree of manual accomplishment, the violin part is not exclusively virtuosic: rather does it blend very happily the manner of the virtuoso solo concerto of the nineteenth century, which relies almost entirely on spectacular effects, with the concerto style of earlier periods in which the solo part's contribution to the musical argument was the decisive factor. It seems, indeed, that Shostakovich had not ceased to remember the qualities which distinguish the art of the dedicatee, David Oistrakh. It is certain that the sterling qualities of this Concerto will secure it a distinguished place.

Of the two Latin-American works, Chávez's is the most national, employing native, presumably popular tunes. The treatment, however, is disconcertingly primitive: the vocal parts rely on parallel thirds and the orchestral accompaniment mostly on triadic chords. Counterpoint: rudimentary; harmonic horizon: restricted.

Sciammarella's song-cycle, on Francisco Javier's slightly embarrassing poetry, has much to commend itself, in spite of its occasional immaturity. Some passages in the vocal part seem to be miscalculated, even though its essentially singable and melodious features are much more personal than Chávez's. The music is, on the whole, rhapsodic, betraying an acute sense of harmonic values. Less noticeable here, the Latin-American influence is shown chiefly in the melodic configuration of the voice-part.

J. S. W.

Darke, Harold, *A Song of David* (Psalms CXXII and XXVII) for Chorus, Strings, Harp and Organ. Vocal Score. (Oxford University Press, 1s. 6d.)

Dyson, George, *Agincourt*, Cantata for Chorus and Orchestra. Vocal Score. (Novello, London, 6s.)

Eastwood, Thomas, Partsongs for S.A.T.B.: *Balade* (Chaucer), 1s. 3d.; *Bridal Morning* (Anon.), 10d.; *To Mistress Margaret Hussey* (Skelton), 1s. 3d. (Boosey & Hawkes, London.)

Mussorgsky, Choral Scenes from *Boris Godunov*, ed. and arr. with a new orchestration by Walter Goehr. Vocal Score. (Boosey & Hawkes, London, 10s. 6d.)

Vaughan Williams, Ralph, *A Vision of Aeroplanes*, Motet for Chorus and Organ. Vocal Score. (Oxford University Press, 3s.)

There is some stirring music in Dr. Darke's "occasional" piece, and it lies well for all the voices.

Sir George Dyson's setting of lines from Shakespeare's 'Henry V' and the 'Hymn after Agincourt' is also an "occasional" work, written for the jubilee of the Petersfield Musical Festival (1956). It will have

little appeal to those who prefer spice with their fare, but for those who enjoy music which will warm their English blood there is the E♭ march section. It is difficult to find any real individuality in this work, and the incomplete Agincourt Hymn with B♭ in the tune at "Deo gratias" and harmonized as a G minor cadence should cause the raising of many eyebrows. The final section consists of the composer's own setting of these words, and the presence of notes of short value between one phrase and its successor prevents the singers from breathing, and as a result they cannot phrase the music.

The three choral pieces by Thomas Eastwood are most refreshing. Their harmonic style is clear-cut and economical, the vocal writing clean but making considerable demands upon the singers, and the rhythms are stimulating. They are in the publishers' Festival Series—hats off to festival committees which include pieces of this calibre in their syllabuses.

With its English translation by Nancy Bush, Mussorgsky's exciting and colourful work is now brought within the reach of a much wider performing public. It has been arranged and given new orchestration by Walter Goehr, which obviously cannot be judged from a vocal score.

Dedicated "to Dr. Harold Darke and his Singers", and first performed by them at the recent anniversary celebration, this new work by Vaughan Williams is in his more powerful harmonic style. The demands on the singers are considerable and an agile and expert organist is essential. The prophetic text from Ezekiel has inspired the composer to write music of much power and imagination, and he yet again demonstrates his amazing range of emotion.

B. W. G. R.

Ferguson, Howard, *Amore langueo* for Tenor, Semichorus, Chorus and Orchestra. Vocal Score. (Boosey & Hawkes, London, 8s. 6d.)

Gardner, John, *A Fair Maid walking all in her Garden*, traditional song from Dorset, arr. for S.A.T.B. a cappella, Op. 27. (Oxford University Press, 1s. 3d.)

Handel, *Apollo and Daphne*, dramatic cantata, ed. by Anthony Lewis. Vocal Score. (Chester, London, 7s.)

Vaughan Williams, Ralph, *The Bridal Day*, a Masque. Vocal Score. (Oxford University Press, 7s. 6d.)

Howard Ferguson lovingly and fastidiously captures the rapt and forgiving passion of fourteenth-century words embodying 'Christ's complaint to man'. The music is unextravagant both in melody and harmony and may not seem striking to those whose question is always "whither?" never "what?". But the piece is well written for voices (a good choir capable of dividing all parts will find nothing outrageous in it) and its delicate passion breaks into a fine flame on occasion.

John Gardner's 'Fair Maid' is not to be tried by other than experienced and accurate singers, but by them is to be greatly enjoyed. The setting is vivacious and resourceful, and there is an amusing last cadence in which the fifteenth century reappears in strange company.

If we are never to recapture Handelian opera we can at least delight in this early Italian cantata, with its good, musical translation by Geoffrey Dunn. One can think of few more charming entertainments than a stage performance of this piece for soprano and bass (the latter with a good high compass). Though it is essentially an alternation of recitatives and

airs (or duets) there is an abundant variety of mood and expression. from the entrancing "Happy she whose soul contented" to the ebullient duet "In my heart a war is raging", while the scene of the chase and *dénouement* is Handel at his most graphic. The scoring is for flute, two oboes, bassoon(s), strings and continuo.

'The Bridal Day' is a masque, made out of Spenser's 'Epithalamion' by Ursula Wood. The forces required, apart from mimers and dancers who alone have to act, are a speaker, a baritone soloist and chorus. The accompaniment, originally for string quartet, double-bass, flute and piano, is set here for flute and piano, and even then there are directions on how to do without the flute. Not many composers take such pains to make their work accessible, and the music is moreover so adaptable to stage demands, envisaging many possible cuts and optional repeats, that it is bound to look sectional on the uncoloured, unacted score. But it is an anthology of *mots justes*, and very characteristic and euphonious they are. We have heard them before, but our composer's blunt views on this subject are well known. Full directions for staging are given in this score.

I. K.

Bartók, Béla, *Four Hungarian Folksongs* for Unaccompanied Chorus (Boosey & Hawkes, London): 1. *The Prisoner*, 10d.; 2. *The Wanderer*, 1s. 3d.; 3. *Finding a Husband*, 1s. 9d.; 4. *Love Song*, 1s. 6d.

Milner, Anthony, *The City of Desolation* for Soprano, Chorus and Orchestra. Vocal Score. (Universal Edition, 8s. 6d.)

Naylor, Bernard, *Motets* for Unaccompanied Chorus, S.A.T.B.: 1. *Motet for Trinity Sunday*; 2. *Motet for Whitsunday*. (Universal Edition. 2s. 6d. each.)

The Bartók folksongs are a reprint of the Universal Edition: they were first published in 1932. Part of a vast corpus of folk music arranged by Bartók for many different combinations, they take the form of considerable partsongs; the longest is eighteen pages. Their style is very simple and straightforward; they need study because of their size and scope, not because they are unreasonably difficult. Indeed, they are written with sympathy and understanding for the voice, and with a profound understanding of choral style. This is in distinction to the complex writing in Bartók's piano arrangements of folk material; the piano is suited as a medium to such complexity. It cannot be sufficiently emphasized that such respect for medium is the mark of a master. Only too often do we find choral music by modern composers that is no different in style from piano music, and next to impossible to sing. These are aberrations, but here there is much to admire, and really sing.

Anthony Milner's cantata creates a rather scrappy impression. This is largely due to the text, the point of which is obscure and has the air of being a compilation to provide isolated opportunities for dramatic treatment. Much of the music is effective and beautiful, but the general effect is vitiated by the uncertainty that prevails as to what it is all about and the fact that the mood changes so often, and so few words are provided for each section that a bewildering effect of emotional change is created. The best illustration of this is on pp. 30 to 33 of the vocal score. Here we pass from a ten-bar Alleluia chorus, through six bars of ferocious fanfare and a pleading soprano solo of twelve bars, to a consolatory final chorus

of twelve bars with eight bars of orchestral coda. It all happens too fast, and there is no good reason given why it should happen at all. There is so much good music here, however, that one would like to hear a work by this composer in which he was unhampered by external considerations.

Very impressive are Bernard Naylor's motets. They achieve a quite remarkable effect without fuss and are original within a traditional framework. Great imagination has produced the appropriate music, the exact treatment for the visionary words. These motets demand intelligence for their performance, and very sure intonation, but they would be rewarding to any choir that undertook that labour.

P. J. P.

Babin, Victor, *Trio* for Violin, Cello and Piano. (Augener, London, 25s.)

It is doubtful if a reviewer would write with any conviction on this work without having heard it first. It is possible that some of the effects which look completely unconvincing on paper may be effective in performance. But some of the complexities in rhythm and barring are such that a slide-rule and a few geometrical instruments might have to be brought into use. Many passages are in canon and they certainly sound as though they are. There are no doubt many subtleties in the realm of "thematic process" which have so far escaped this reviewer.

B. W. G. R.

Blomdahl, Karl-Birger, *Trio* for Clarinet, Cello and Piano. (Schott, London, 22s. 6d.)

Britten, Benjamin, *Alpine Suite* for Recorder Trio. Score. (Boosey & Hawkes, London, 4s.)

Fricker, P. Racine, *Elegy: The Tomb of Saint Eulalia* for Countertenor (or Contralto, Viola da Gamba (or Cello) and Harpsichord, Op. 25. (Schott, London, 7s. 6d.)

Rostal, Max, *Study in Fifths* for Violin and Piano. (Novello, London, 5s. 6d.)

"[Britten] is himself an enthusiastic [recorder] player", his publishers assure us, "and ever since he first took up the instrument he has felt the urge to extend its repertory". He has done that very successfully with this 'Alpine Suite'. There are many felicitous touches in its six picturesque movements: they contrive to evoke the images promised in the titles with relatively simple means. The harmonic language is unproblematic—unproblematic, that is, in a Brittenian sense. It involves an unprejudiced approach to the treatment of dissonance, even if harsh chordal combinations are never consciously sought. There is, however, a distinct flavour of modalism—a feeling supported by unexpected turns into the subdominant and submediant levels. The formal schemes, perhaps, most clearly demonstrate the composer's ambivalent approach: an ambivalence, one hastens to add, which is original and spontaneous from both retrospective and progressive points of view. Britten has not only extended but, indeed, enriched the recorder repertory.

To say that Blomdahl's *Trio* is dodecaphonic is to state no more than the objective fact that Beethoven's third Symphony is in E \flat major. But while nothing can be inferred from E \flat major concerning music cast in it—the same richness or poverty being implicit in a given key for Beethoven as for Clappon—the structure and configuration of a basic twelve-note

series ought to tell us something of the music created out of it. If it is true that there is a difference between Alban Berg's 'Kammerkonzert' and a forgotten I.S.C.M. piece of Schoenbergian orientation, the difference ought to be predictable, within reasonable limits, from a comparative examination of their basic series. This kind of inquiry should produce fascinating results, and a modest beginning might be made with Blomdahl's set, the formula of which is $c\sharp-d-f-e-c\flat-a-b-c\sharp-g\sharp-g\flat-f\sharp-a\sharp$. Schoenberg experts will at once detect something familiar in it, as the present writer, who does not claim to belong to that persuasion, discovered because he happened to have the score of Schoenberg's fourth string Quartet on his table beside Blomberg's work by coincidence. There is indeed a relationship between Blomberg's series and Schoenberg's which is $d-c\sharp-A-B\flat-f-e\flat-c\sharp-c'-a\flat-g-f\sharp-b\sharp$: the motif of the first four notes in Blomdahl is obtained by inversion of Schoenberg's opening tetrachord, with the difference that Schoenberg's major third in the middle is changed to a minor one in Blomdahl. The upward-pointing melodic shape of the terminal tetrachord in both is also analogous.

Blomdahl's music, however, is another matter. It has the air of an experiment, and as such it unfortunately comes thirty years too late. A dodecaphonic reconsideration of Webern's expressionist ideas, it lacks that feeling of inevitability and logic which is the most convincing evidence of great music. There are colour climaxes produced by particular dispositions of instrumental sound, textural stresses achieved mainly by canonic and other contrapuntal devices in addition to more or less ingenious *ostinati*, and dynamic tensions brought about rather naively by rhythmic subdivisions. One is tempted to query the instrumental lay-out. The cello is at its upper register most of the time, so that one wonders whether a violin would not have served better. The upper register of the piano is apt to drown the softish boom of the clarinet's *chalumeau* register. Yet the piano-writing is the best: though the figurations do not lie very smoothly under one's fingers, there is a proper appreciation of the qualities obtained by unisons and octaves, chordal patches and semi-quaver passages of figuration. What seems to be missing is their purposeful co-ordination into something more than whimsical conglomerations of pointillistic washes.

Yet this Trio has good moments: the balance of the opening and conclusion of the work as a whole, the clever use of the partial note-series as an *ostinato* background at the beginning and end of the second movement and, generally, an inventiveness in figuration which successfully avoids the stereotyped platitudes of dodecaphonic commonplaces show notable skill.

Baroque formulae of instrumental part-writing and melodic progression are used in Fricker's 'Elegy', but the advanced harmonic vocabulary belongs to the twentieth century. Far from being confused in style, the work shows how well the baroque treatment of discords corresponds, under the respectable façade of the various ornamental conventions, to the emancipated dissonance of our days. This entails, of course, a certain amount of stylization, chiefly in regard of melodic organization and formal disposition, but Fricker's deep understanding of these is shown in his instrumental writing. The harpsichord's opening motif, whose recurrence secures formal unity, epitomizes this very well. The viola da gamba part

is not difficult—there are no double stops—yet it is by no means merely a quaint and subordinate accompaniment to be left out without appreciable loss: there are suitable opportunities for the player to participate in the musical argument. The vocal part belongs to that seemingly unspectacular kind which comes to life only in performance. Those who remain unaffected by the dehydrated primitivism of recent Stravinsky will find Fricker's archaizing emotionally alive and convincing.

To demonstrate the confident possession of accomplished manual dexterity, rather than assistance towards acquiring it, seems to be the object of Rostal's Study. Every conceivable fire-arm in the armoury of violinistic effects is given a spectacular opportunity; nor is the piano part conceived in negligible technical terms. What of music? It is easily and effectively concealed under the dazzling exterior of its brilliant virtuosity.

J. S. W.

Bliss, Arthur, *Elegiac Sonnet* (C. Day Lewis) for Tenor, String Quartet and Piano. Score. (Novello, London, 4s.)

Leighton, Kenneth, *Sonata No. 2* for Violin and Piano. (Lengnick London, 9s.)

Somers-Cocks, John, *Sonatina* for Oboe and Piano. (Augener, London, 7s. 6d.)

The 'Elegiac Sonnet' is in memory of the pianist Noel Mewton-Wood. It has evoked beautiful music in which the seemingly extempore utterance falls into shapeliness. The writing for the medium is masterly. All have something to say but never shout each other down.

A sterner passion informs Kenneth Leighton's second violin Sonata. It is written in a more chromatic style than earlier works and the melodic writing is less clear-cut and "tuneful". The effect is thus somewhat unrelieved, even in the first movement, in which the lineaments of sonata form can be seen. But there is an impressive variety of texture and figuration and a strong feeling for climax, especially in the second movement, a fine passacaglia. The work is technically exacting.

John Somers-Cocks shows a modest but real lyrical gift, especially in the first of his two movements, an *adagio* of eclectic harmony but which commands attention in its quiet way. The second movement has a wistful charm, though the oboe triplets seem to call for some ungratefully rapid tonguing.

I. K.

Bennett, Richard R. *Sonatina* for Solo Flute. (Universal Edition.) *Sonata* for Piano. (Universal Edition.)

Reiter, Albert, *Vier kleine Stücke* for Violin and Piano. (Simrock, Bonn; Lengnick, London, 4s. 6d.)

Stevens, Bernard, *Fantasia on a Theme of Dowland* for Violin and Piano, Op. 23. (Lengnick, London, 6s.)

Still, Robert, *Sonata No. 2* for Viola and Piano. (Chester, London, 15s.)

Castro, Juan José, *Sonatina española* for Piano. (Universal Edition, 10s.)

Martin, Frank, *Passacaille* for Organ. (Universal Edition, 7s. 6d.)

I am greatly taken by the Castro Sonatina: it is most entertaining and decidedly odd. Odd also is the fact that this work, of complex construction and running to twenty-nine pages, should be called a sonatina, and the Bennett work, more simple and a mere dozen pages, a

sonata. The first movement of the Bennett is but four pages long; the Castro eight. Part of the explanation may lie in the fact that the Bennett uses serial technique. An attempt is made to equate this method of composition with sonata form in the first movement; the first subject consisting of the series used chordally and in a bass figure, the second subject introducing it as a "lyrical" theme. The development is brief and chordal, the recapitulation slightly modified and the coda a splash of rising semiquaver chords. The very thick slow movement is dark in colour and very emotional. In the last movement there seems to be an obsession with the paper appearance of a note, plus its sharp or flat inflection, played as a chord, and the usual avoidance of any melodic interval other than diminished or augmented ones, or leaps of more than an octave. The texture is very fussy and restless and the narrative pointlessly broken. To return to the Castro Sonatina, its first movement performs a feat that is seldom successfully brought off: that of using Spanish national elements in an organically developing structure, in this instance sonata form. The slow movement is the usual thing; the last, utterly unexpected. For, in this intensely Spanish work, it is no less than a polytonal version of a Weber rondo, right hand C major, left F# major. Wild, fantastic and charming.

The Bennett Sonatina for solo flute is a more attractive work than his piano Sonata. The first movement is a serial structure, but, being deprived of harmony, is not so trying to the nerves. The other two movements are quite beautiful. The writing for flute is uncharacteristic and might be for any treble instrument.

Albert Reiter's 'Vier kleine Stücke' are four little pieces in fact as well as in name. They are neat, not difficult, well made and rather empty. They are most beautifully printed, on lovely paper.

The works by Stevens and Still have much in common; both are in one (somewhat sectional) movement, both employ the same kind of basically traditional technique and both are unsensational in their treatment. That said, the 'Fantasia' by Bernard Stevens is actually better organized and structurally more taut than the Sonata, as well as being more mature in style and more imaginative in material. Both are concert pieces of average professional difficulty.

What a glorious web of sound is the Frank Martin 'Passacaille'. It seems to demand a continental type of organ, with its greater clarity, more poignant tone and sharper edge; English organs big enough to do it justice might detract from its radiant clarity. The harmonic and tonal idiom is profoundly subtle. It seems to be E \flat major spelt as D# major, but D# may be right, as the tonal balance is on the sharp side. The treatment is wonderfully varied, but the narrative is closely argued, and a judicious mixture of contrapuntal and harmonic treatment keeps the music developing organically to the end. A masterpiece; the work of P. J. P.

Alwyn, William, *Fantasy-Waltzes* for Piano. (Lengnick, London, 15s.)

Edmunds, Christopher, *Sonata in B minor* for Piano. (Lengnick, London, 6s.)

Williamson, Malcolm, *Sonata* for Piano. (Boosey & Hawkes, London, 6s.)

Vallier, John, *Witches' Ride* for Piano. (Elkin, London, 3s.)

It might have been thought that Ravel's 'La Valse' had said more

than enough for the last word in the genre, but William Alwyn has found enough ideas, and tricks of harmony and pianism, to fill out no fewer than eleven pieces of various difficulty. This is hardly a meal for one sitting, but the recitalist might well try No. 9, a powerful *valse triste*, and No. 11, a display piece with a short cadenza.

The Sonata by Christopher Edmunds is a fervent and unabashed piece of rhetoric well written for the instrument. Individual moments are telling, but the composer seems not to have been much concerned with the cumulative effect of movements and of the whole. The first movement is a romantic rhapsody in B minor, the second an elegiac pair of pages in E minor, the third a dashing *allegro scherzoso* in A minor. One turns the page, but that is the end.

At the farthest extreme of style from the above stands a slender Sonata by Malcolm Williamson. It is a disappointment to see so much contrivance spent to such little effect. Not that texture is other than the thinnest of hair-shirts, but that the emotional impulse has got lost in the expressing of it, perhaps frightened away by Stravinsky.

'Witches' Ride' is an excellent encore piece full of character and colour.

I. K.

Cannon, Philip, *L'Enfant s'amuse*, Suite for Piano. (Novello, London, 5s. 6d.)

Langstroth, Ivan, *Chorale-Toccata and Fugue and Fantasy and Fugue* for Organ. (Novello, London, 5s. and 4s. 6d.)

Philip Cannon's suite of five pieces is light fare—as indeed its title would suggest—but it is music of little character. The main tune of 'A Tricycle' is reminiscent of many a tune from the "Ninety Naughties" (as a venerable and aged clergyman referred to this famous period in the past in his annual cathedral sermon a few weeks ago).

The first of these two mammoth organ works (both contain over twenty pages) is the composer's Op. 30, and the second his Op. 22 No. 1. It would be only fair to say that the more recent work is an improvement upon the earlier one. Both will appeal to recitalists, no doubt, because of the challenge to their technical ability, but the music cannot be worth the hours of diligent practice which its adequate performance will demand. The thematic material of the earlier work and its harmonies have all been used before and doubtless sounded exciting in those days. The key-relationships between each section of the 'Fantasy' are ugly and give the impression that the manuscript was laid aside for a considerable period between each *fermata*. Smetana would have been flattered by the similarity between this fugue subject and that in his 'Bartered Bride' overture, but would have tired of its treatment in this fugue. The later work is more French in style, in contrast with the Reger-like background of the other work, and in this instance gains by this fact. This fugue is most erudite, and its subject is embarrassingly prosaic.

B. W. G. R.

Poston, Elizabeth, *The Queen of Sheba's Song*, Intrada and Arietta for Mezzo-Soprano and Piano. (Oxford University Press, 3s.)

The Queen enters chastely to a *siciliano* rhythm far removed from Handel's flighty conception, and the arietta is again a quiet, bland

greeting. The considerate writing has a distinctive charm which belies the innocent look of the page. The accompaniment may also be effectively given to the organ.

I. K.

Rubbra, Edmund, *Two Sonnets* (William Alabaster), a Diptych for Medium Voice, Viola and Piano. (Lengnick, 4s.)

Schoeck, Othmar, *Das holde Bescheiden* (Eduard Mörike), Songs for Voice and Piano in 2 Cycles. Op. 62. 2 vols. (Universal Edition, 20s. each.)

The two Rubbra sonnets have a positively Counter-Reformation air. Rubbra is a more complex musical personality than some might think; the progress from the iron polyphony of yelling voices in his first Symphony to the vague textures, heavy with thought, on which diatonic fragments ride, in his latest orchestral works, is a striking one; no less striking is the contrast between the formal expanse of his Protestant Mass and the luminous concentration of his Catholic one. These settings of William Alabaster are almost embarrassingly explicit. From the onset of the first sonnet with its poignant semitonal clash against throbbing chords to the *molto espress.* at the end of the second sonnet we are in a world of exacerbated religious emotion. Alabaster's sonnets, to a later age, are full of obvious sexual imagery; and Rubbra's music matches it with weaving voices and yearning harmonies. Musically, in a detached and purely technical sense, they are masterly: assured, mature writing that says just what it wants to say. The rest is decidedly a matter of taste, although it is possible that as we get used to these songs we may accept them as we accept the equally emotional religious *Lieder* in Hugo Wolf's 'Spanisches Liederbuch'.

How astonishing, so long after the Mörike songs by that master, to find a composer writing two large books of *Lieder* on poems by that poet. To open these beautifully produced and printed volumes is to be transported back to the great age of the *Lied*. Yet here is no anachronism, for these lovely songs are in every way worthy of that great tradition. Great craftsmanship allied to imagination of a high order informs them, and each song maintains the high standard set by the whole. I most heartily commend this treasure to singers.

P. J. P.

Bartók, Béla, *Five Songs*, Op. 16. (Boosey & Hawkes, London, 6s.)

Kodály, Zoltán, *Two Songs*, Op. 5 (7s. 6d.); *Seven Songs*, Op. 6 (3s. 6d. each); *Five Songs*, Op. 9 (8s.); *Three Songs*, Op. 14 (5s.). (Boosey & Hawkes, London.)

The Bartók songs were published in the Universal Edition in 1925. They seem to form a cycle of love and nature, and are tragic in mood; the words have a certain kinship with those of Mussorgsky's 'Sunless' cycle. The accompaniments are in Bartók's best piano vein, rich and complex, the voice parts chant sadly through their clustered notes. The English translation is no better than such things usually are and distinctly funny in parts. Different translations are given for the title of the second song on the title-page, where it is called 'Autumn Echoes' and at the head of the music where it is 'Autumn Tears' (the title also of the first song); the German is simply 'Herbst'. In this second song occurs the worst ineptitude of translation; after three *adagio* bars of typical Bartókian dissonance the voice enters with "Have you heard it yet?"—innocently.

I should not care to be the singer; and they are such fine songs. All the Kodály songs are reprints from the Universal Edition. They range in time from 1913 to the 1920s. Richly romantic, the early songs give way as the years pass to more restrained and simple writing; Op. 5 are for bass voice, and the accompaniment is originally orchestral; big, flashy songs. No. 2 of Op. 6 is unusual and rewarding, and No. 7 of the same set an effective and humorous bass scena. The slimming process is seen in Op. 9, although the first of the group has a touch of the old size and fire; by Op. 14 plainness has set in. They are all interesting, however. Singers may be troubled by the way in which songs for high and low voice are mixed in each album.

P. J. P.

Bush, Geoffrey (arr.), *Songs from the Ballad Operas* for Voice and Piano. (Elkin, London, 2s. 6d. each.)

Ferguson, Howard, *Irish Folksongs* for Voice and Piano. (Boosey & Hawkes, London, 7s. 6d.)

Of these songs from the ballad operas, 'Should you ever' is for a male voice—unless ladies are prepared to sing from the bass F clef. On several occasions the voice-part goes below the keyboard bass part and produces harmonies unknown in the days of the ballad operas. One cannot tell what has gone wrong here, since Dr. Bush tells us in his Note that he has "preferred to make a free adaption rather than an exact transcription of them". It is a pity that one is not told roughly what is Arne's and what is the arranger's. 'Pleasing tales' is for high voice and does not suffer in the same way. Apart from this the accompaniments are tasteful and the tunes—which are presumably by the composers—are charming and very singable.

Howard Ferguson's arrangements of five Irish folksongs are excellently done. He never fails to catch the mood of the song and to enhance it by his appropriate accompaniments. Some people dislike accompanied folk-song, some prefer it accompanied. Both tastes are catered for here.

B. W. G. R.

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CORRESPONDENCE

SCHUBERT'S SETTING OF THE 'SALVE REGINA'

Sir,

Since writing on the Schubert settings of 'Salve Regina' I have had the opportunity of examining the relevant manuscripts in the Vienna City Library for myself, and also of consulting Dr. Fritz Racek's article on the Schubert manuscripts in that library. In the light of new information gathered may I, with your kind permission, correct, or at least supplement, two sentences in my article?

The setting in B \flat (D.386), written in unfilled spaces of the 'Stabat Mater' manuscript (D.383), is not an unaccompanied work, but provided by Schubert with an organ continuo, *i.e.* a figured bass line, as in the three earlier sets.

The second point is this: Ferdinand Schubert cannot be absolved from appropriating these liturgical compositions of his brother's, for he did pass off this very one as his own. He provided it with an accompaniment for oboes, bassoons, horns, trombones, trumpets, drums and organ, furnished it with interludes and published the result as his own composition in 1834 with the firm of Diabelli, dedicating the work to Sigismund Schultes, the Abbot of the Schottenstift. This misdemeanour of Ferdinand's was discovered by Professor Louis Dité of Vienna.

Marlborough, Wiltshire,
10 August 1956.

MAURICE J. E. BROWN.

SCHUMANN

Sir,

This year being the centenary of the death of Robert Schumann, it occurs to me that throughout the country many lovers of his music would be interested in the formation of a Schumann Society.

I am a young professional pianist specializing in Schumann's music, and I feel that his music is perhaps not so well known or appreciated to-day as it should be.

If you would be good enough to bring the matter to the notice of your readers, I feel that sufficient replies would be forthcoming to enable the initial steps in the formation of a society to be taken.

27 Heath Drive,
Gidea Park, Essex.
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